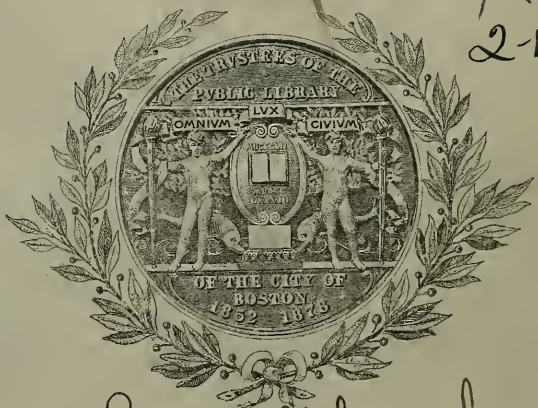
Alcove 5

No. 80.H.135

2-4



GIVEN BY

Sewall Fund

CHORAL HYMNS

FROM THE

8044.135
2-4

RIG VEDA

BY

GUSTAV T. HOLST.

OP. 26.

SECOND GROUP.

THREE HYMNS FOR FEMALE VOICES
WITH ACCOMPANIMENT FOR ORCHESTRA
OR PIANOFORTE WITH VIOLINS, *AD LIB.*

1. To Varuna.
2. To Agni.
3. Funeral Chant.

pyright.

Also published in Tonic Sol-fa
PRICE 8D NET.

Price 1/4 net

LONDON:
STAINER & BELL, LTD.:
58 Berners Street, W.1.

3264

CITY EDITION

These hymns are written for a chorus in three parts— 1st Trebles, 2nd Trebles and Altos.

In the first hymn there is an independent part for the first row of the whole choir. (see page 5.)

In the third hymn the choir is divided into three groups of two parts each (Trebles and Altos). The first group is to consist of the front half of the choir: the rest will be divided equally into the second group (behind the first) and the third at the back of all, so that these two latter groups will sound as echoes of the first group. Thus, if there are eight rows in the choir, the first four will form the first group, rows 5 and 6 the second group and rows 7 and 8 the third.

In the absence of the orchestra the piano accompaniment will be greatly improved by the addition of the specially-written *ad lib.* violin parts (price 3d each). These are quite different to the orchestral violin parts and the two must not be confused.

In the third hymn the long sustained bass notes may be played on the organ or harmonium instead of the piano.

Pronounce a in Varuna and Agni as u in sun. In both names the accent falls on the first syllable.

S. & B. Ltd. 1213.

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

Nov. 29. 1922

This group is dedicated to Edward Mason and his Choir.

Choral Hymns from the Rig Veda.

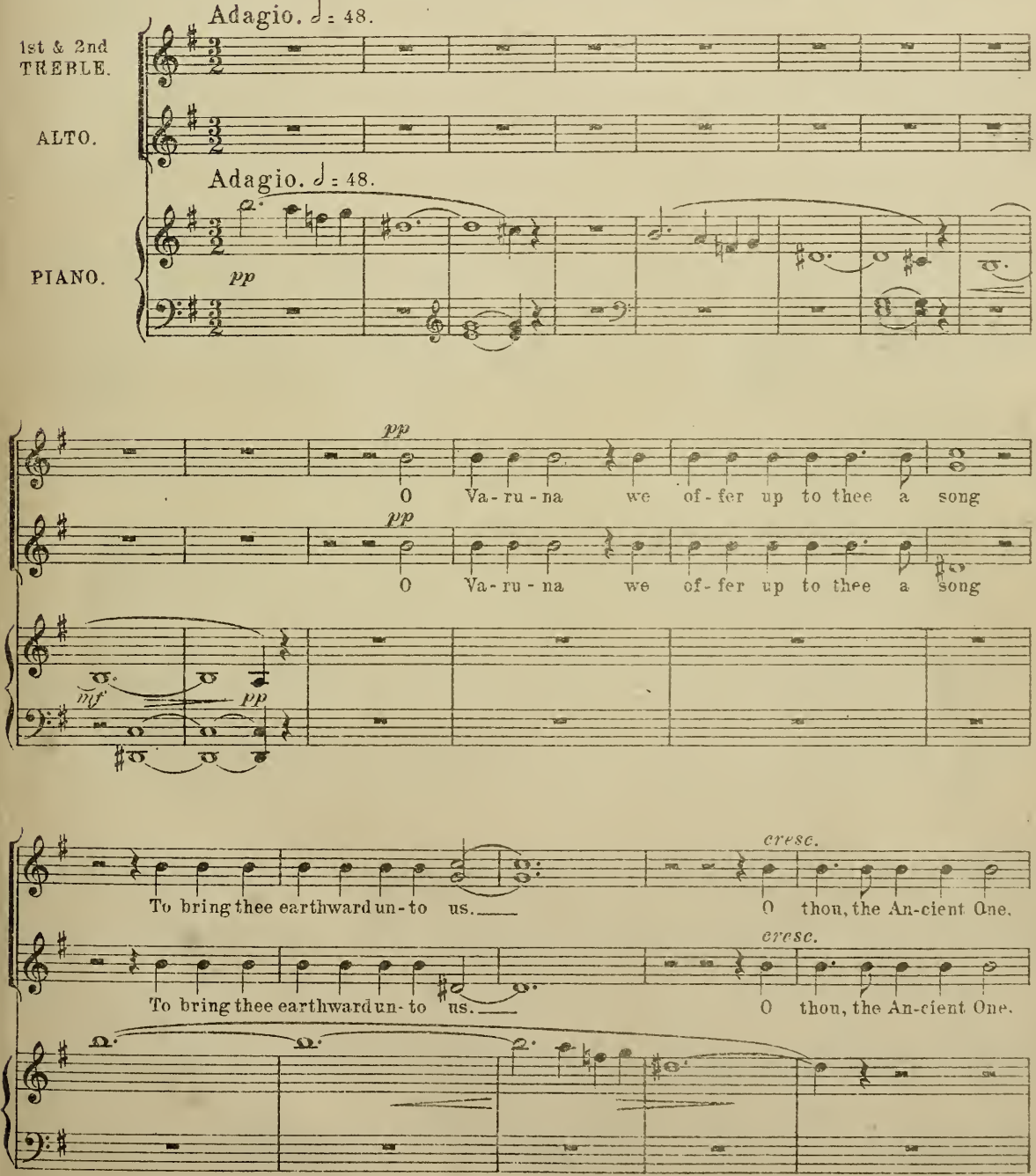
Second Group.

GUSTAV T. HOLST.

I.

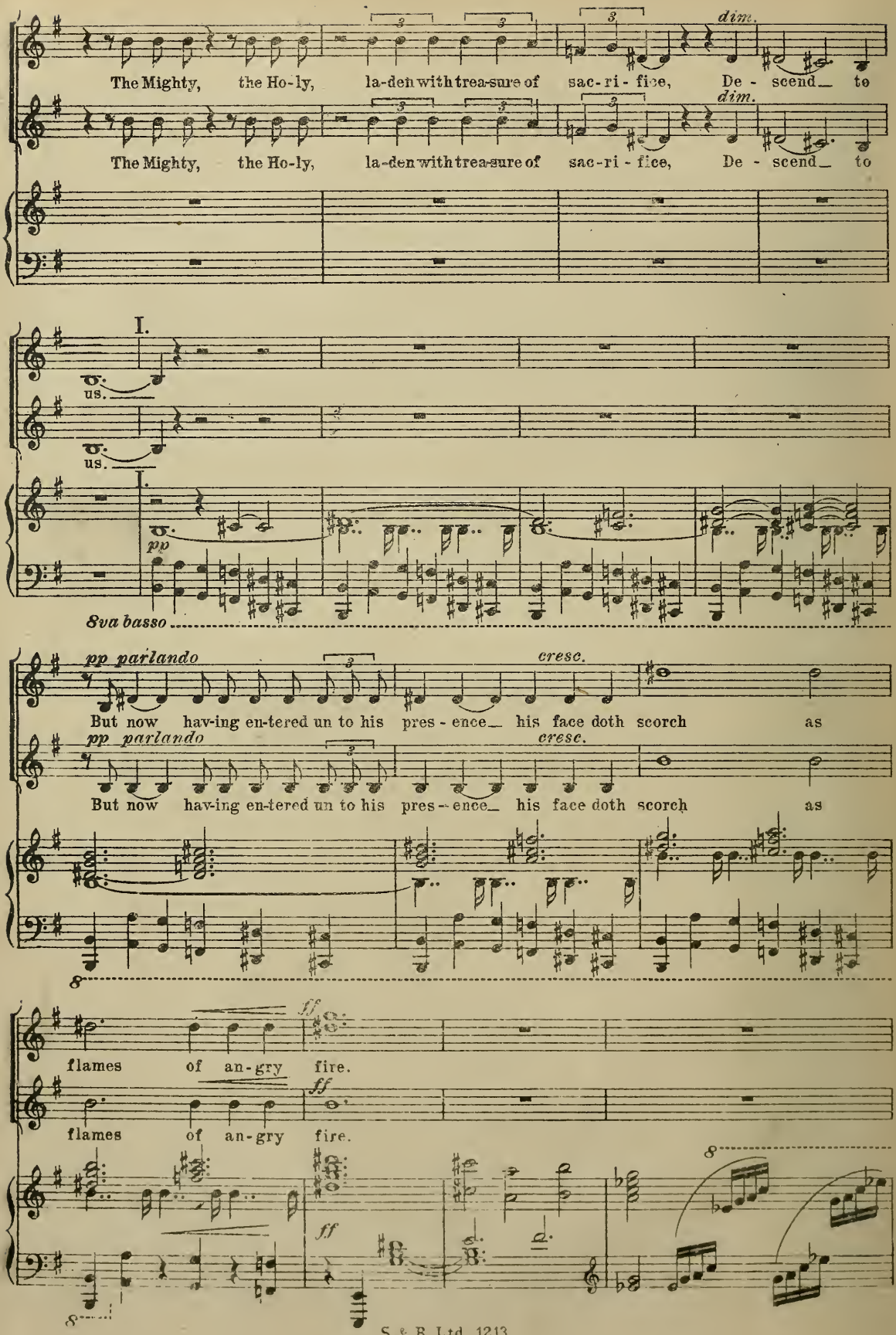
TO VARUNA.

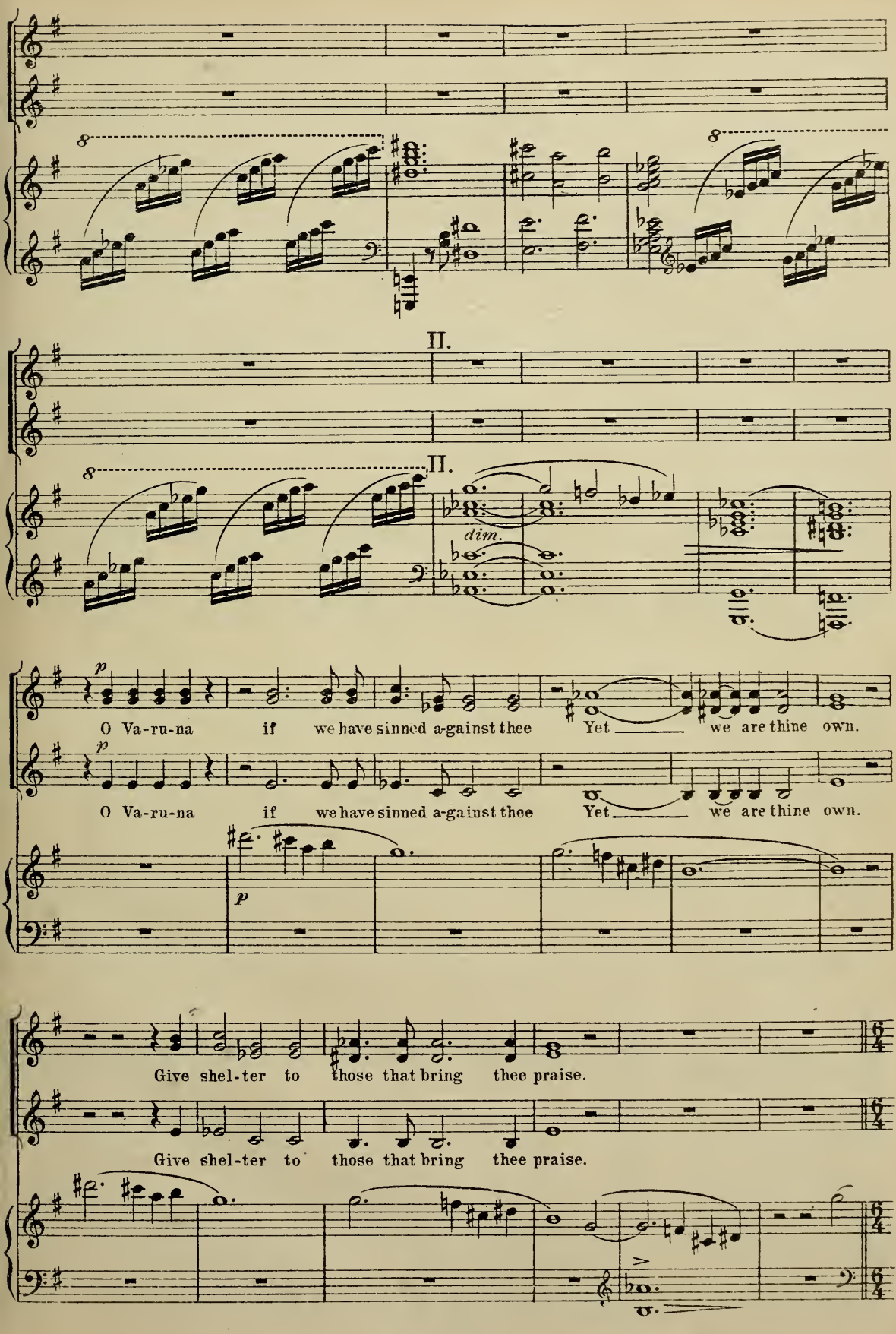
(GOD OF THE WATERS)

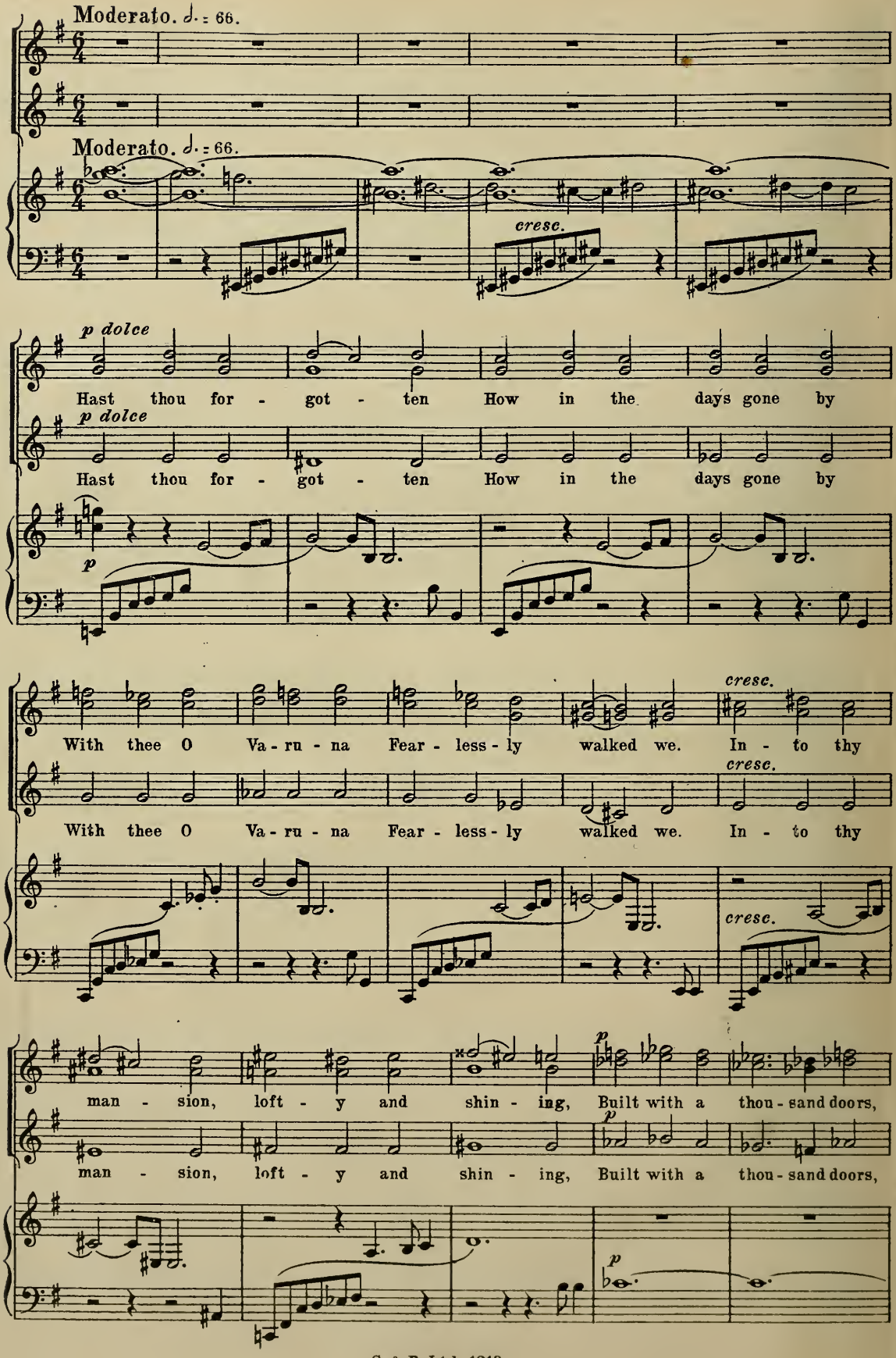


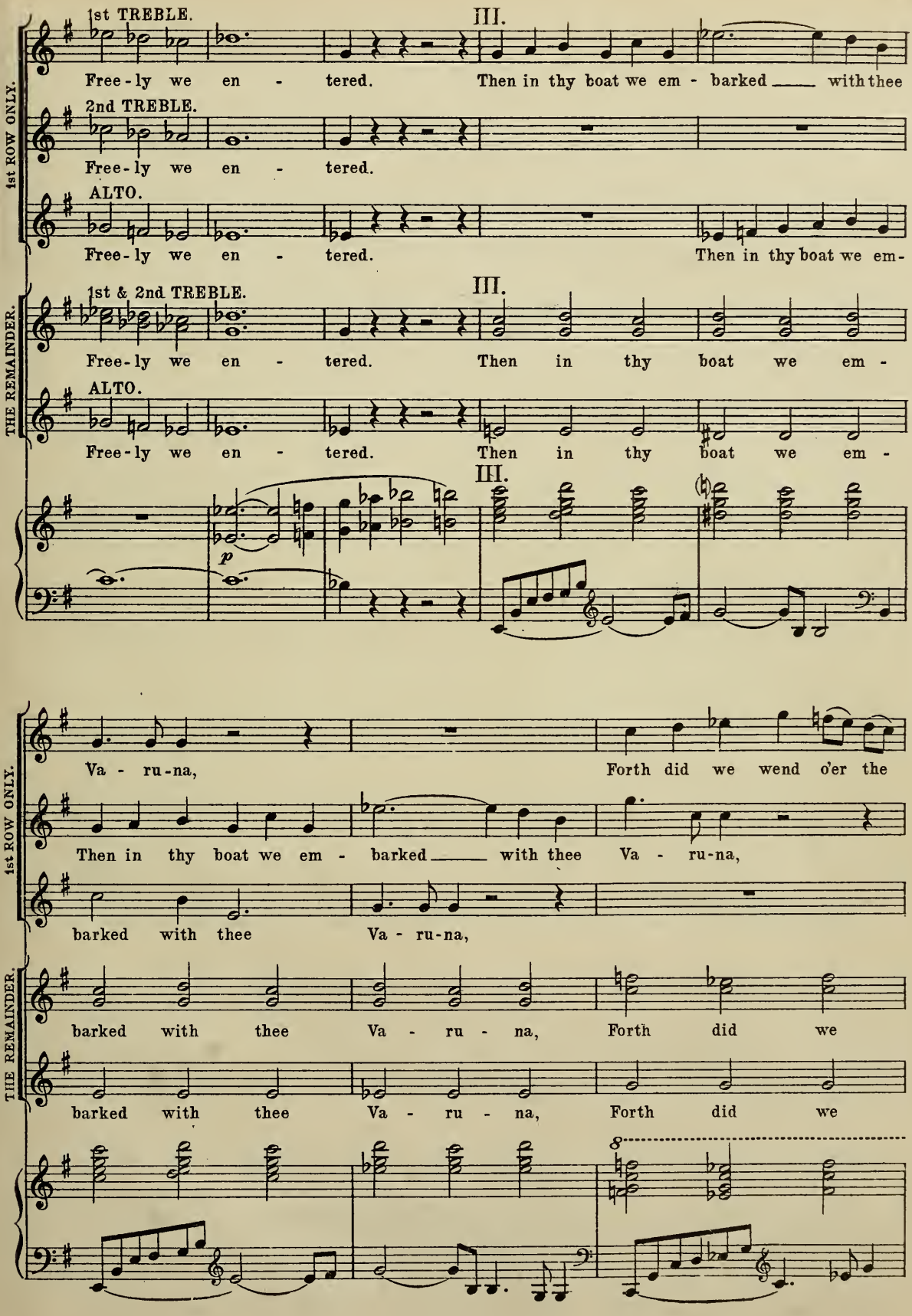
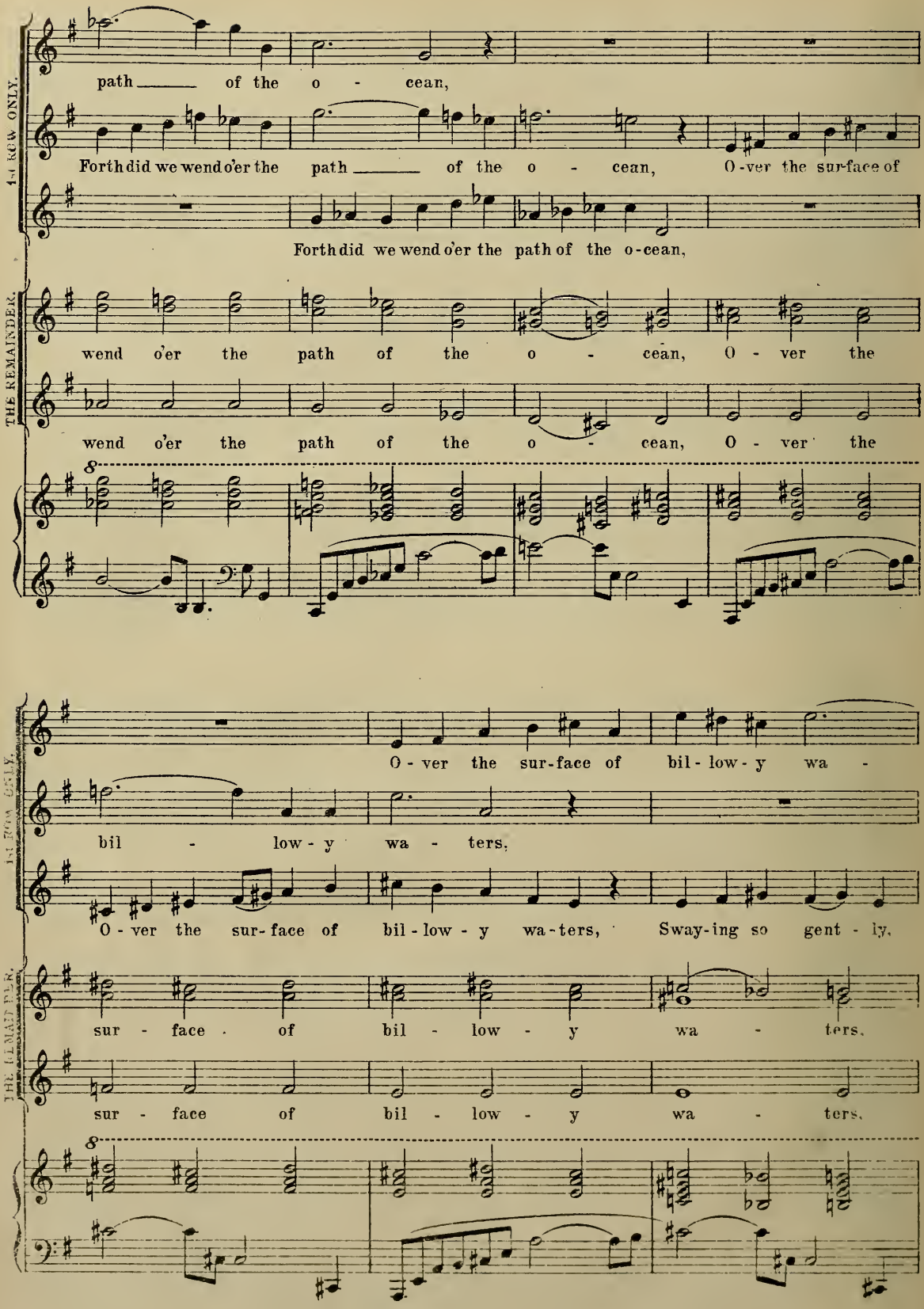
Copyright in U. S. A., MCMXII, by Gustav T. Holst.

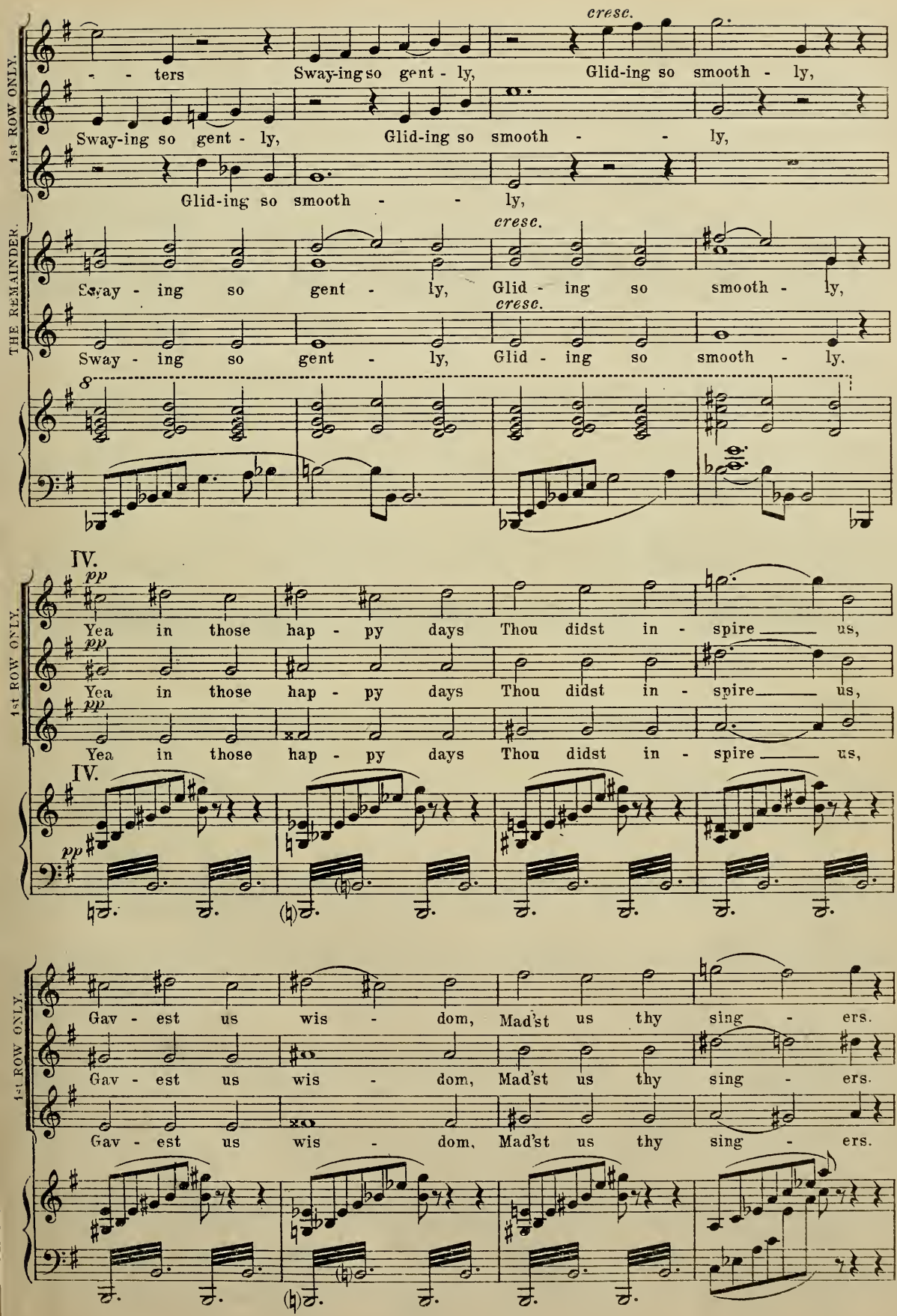
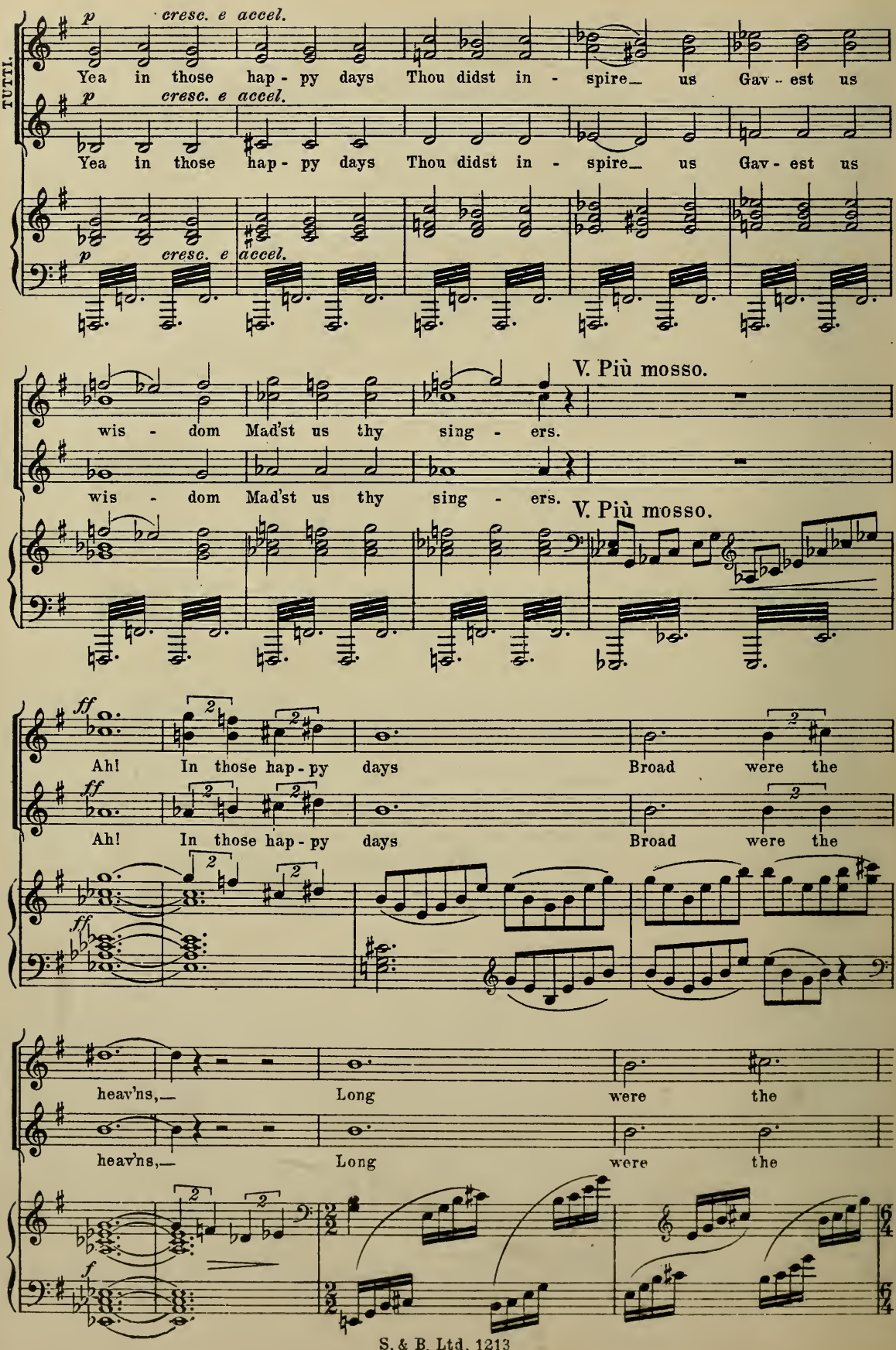
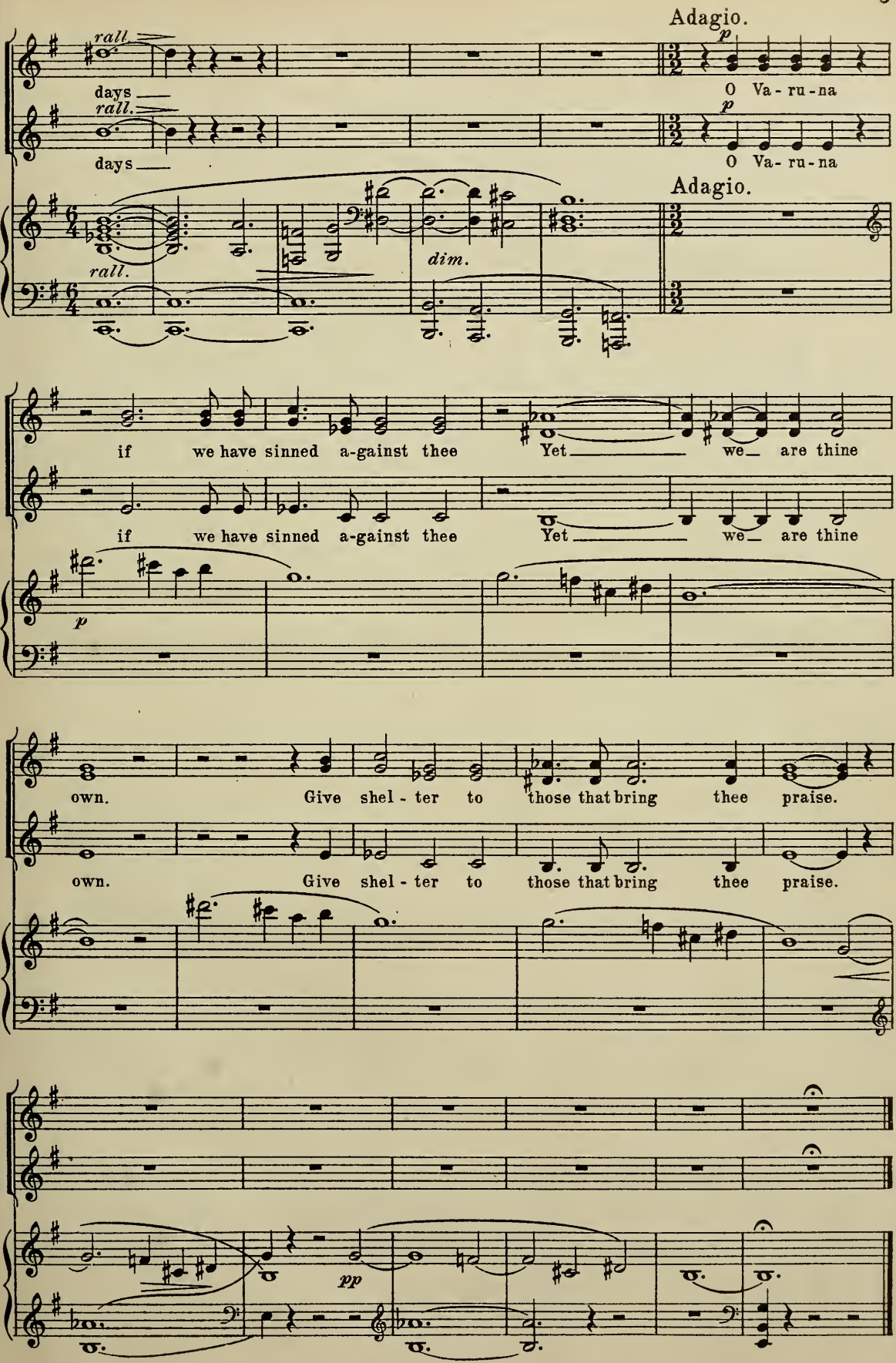
S. & B. Ltd. 1213.


The Mighty, the Ho-ly, la-den with trea-sure of sac-ri-fice, De-scend to
dim.
The Mighty, the Ho-ly, la-den with trea-sure of sac-ri-fice, De-scend to
dim.
I.
us.
us.
pp
8va basso
pp parlando
cresc.
But now hav-ing en-tered un to his pres-ence his face doth scorch as
pp parlando
cresc.
But now hav-ing en-tered un to his pres-ence his face doth scorch as
8
ff
flames of an-gry fire.
ff
flames of an-gry fire.
8
ff
8


II.
II.
dim.
p
O Va-ru-na if we have sinned a-gainst thee Yet we are thine own.
p
O Va-ru-na if we have sinned a-gainst thee Yet we are thine own.
p
Give shel-ter to those that bring thee praise.
Give shel-ter to those that bring thee praise.


Moderato. ♩. = 66.
Moderato. ♩. = 66.
cresc.
p dolce
Hast thou for - got - ten How in the days gone by
p dolce
Hast thou for - got - ten How in the days gone by
p
cresc.
With thee O Va - ru - na Fear - less - ly walked we. In - to thy
cresc.
With thee O Va - ru - na Fear - less - ly walked we. In - to thy
cresc.
p
man - sion, loft - y and shin - ing, Built with a thou - sand doors,
p
man - sion, loft - y and shin - ing, Built with a thou - sand doors,
p

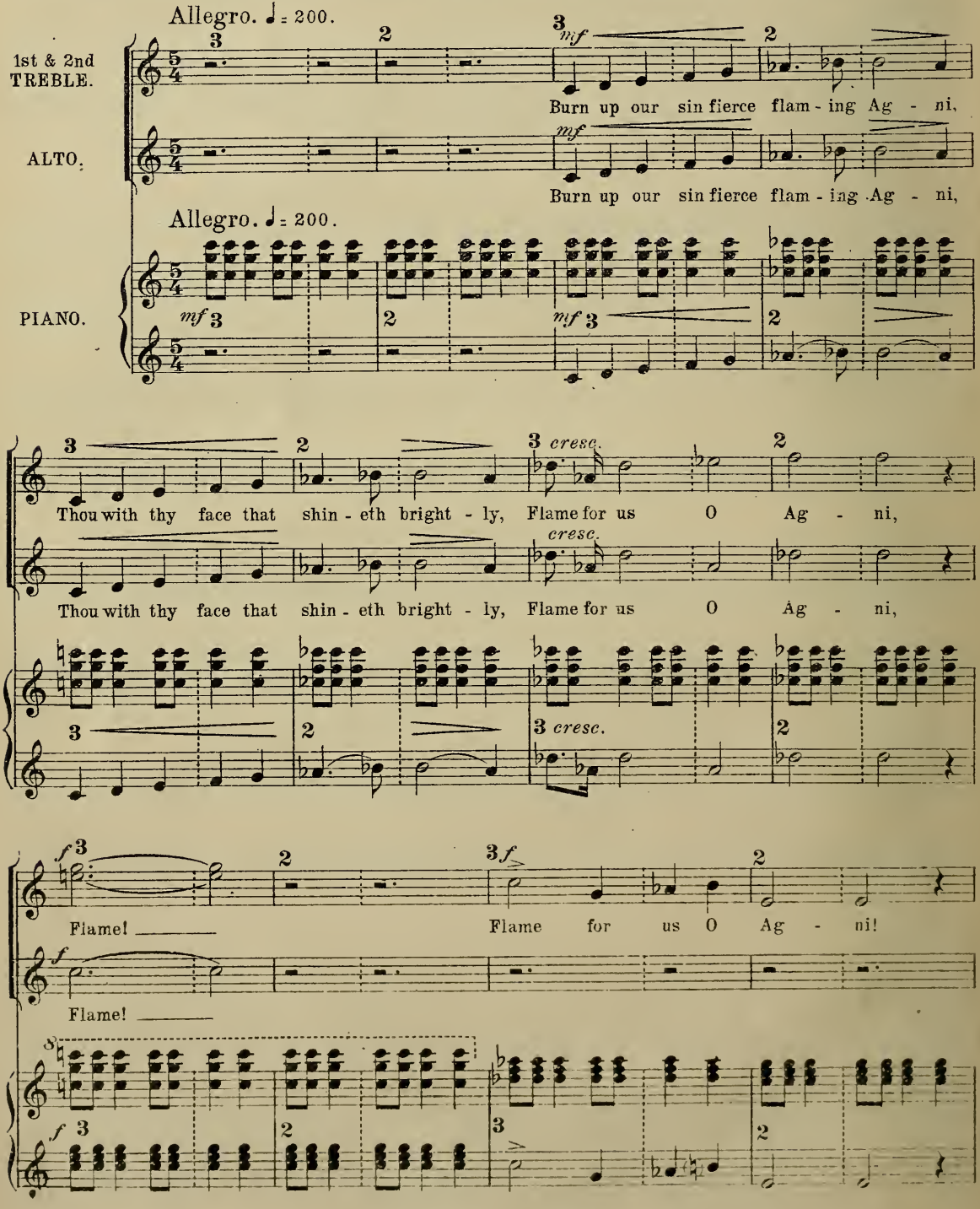

1st TREBLE.
III.
Free-ly we en - tered. Then in thy boat we em - barked ___ with thee
2nd TREBLE.
Free-ly we en - tered.
ALTO.
Free-ly we en - tered. Then in thy boat we em-
1st ROW ONLY.
THE REMAINDER.
1st & 2nd TREBLE.
III.
Free-ly we en - tered. Then in thy boat we em -
ALTO.
Free-ly we en - tered. Then in thy boat we em -
III.
p
Va - ru-na, Forth did we wend o'er the
Then in thy boat we em - barked ___ with thee Va - ru-na,
barked with thee Va - ru-na,
barked with thee Va - ru - na, Forth did we
barked with thee Va - ru - na, Forth did we
8

1st ROW ONLY.
path of the o - cean,
Forth did we wend o'er the path of the o - cean, O-ver the sur-face of
Forth did we wend o'er the path of the o-cean,
THE REMAINDER.
wend o'er the path of the o - cean, O - ver the
wend o'er the path of the o - cean, O - ver the
O - ver the sur-face of bil - low - y wa -
bil - low - y wa - ters,
O - ver the sur-face of bil - low - y wa-ters, Sway-ing so gent - ly,
sur - face of bil - low - y wa - ters,
sur - face of bil - low - y wa - ters,


1st ROW ONLY.
THE REMAINDER.
cresc.
- - ters Sway-ing so gent - ly, Glid-ing so smooth - ly,
Sway-ing so gent - ly, Glid-ing so smooth - - ly,
Glid-ing so smooth - - ly,
Sway - ing so gent - ly, Glid - ing so smooth - ly,
Sway - ing so gent - ly, Glid - ing so smooth - ly.
IV.
pp
Yea in those hap - py days Thou didst in - spire us,
Yea in those hap - py days Thou didst in - spire us,
Yea in those hap - py days Thou didst in - spire us,
Gav - est us wis - dom, Mad'st us thy sing - ers.
Gav - est us wis - dom, Mad'st us thy sing - ers.
Gav - est us wis - dom, Mad'st us thy sing - ers.

TUTTI.
p
cresc. e accel.
Yea in those hap - py days Thou didst in - spire us Gav - est us
Yea in those hap - py days Thou didst in - spire us Gav - est us
wis - dom Mad'st us thy sing - ers.
V. Più mosso.
wis - dom Mad'st us thy sing - ers.
V. Più mosso.
ff
Ah! In those hap - py days Broad were the
Ah! In those hap - py days Broad were the
heav'ns, Long were the
heav'ns, Long were the
f

Adagio.
rall.
days
O Va-ru-na
dim.
if we have sinned a-gainst thee
Yet we are thine
own.
Give shel-ter to those that bring thee praise.
pp

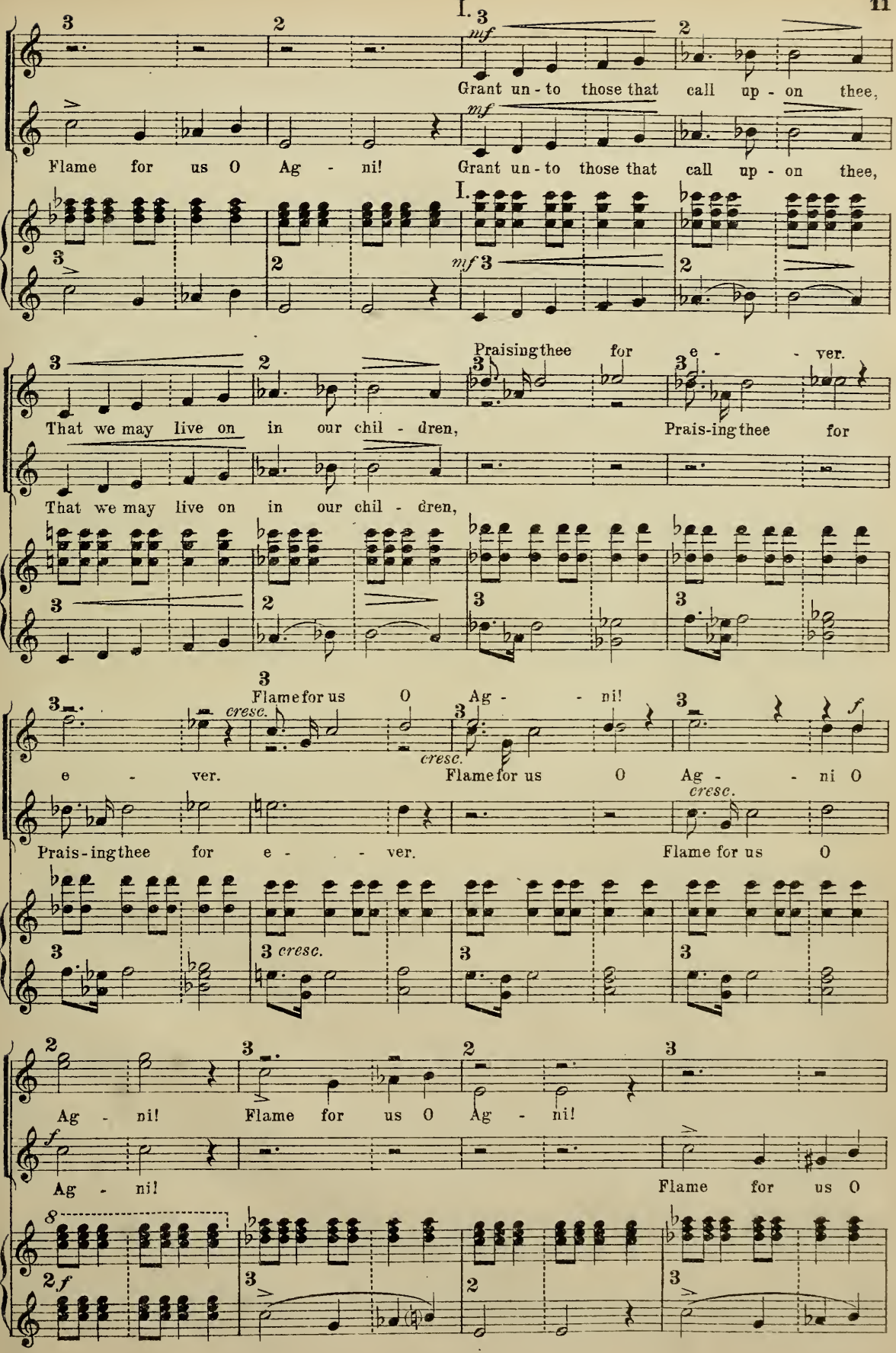
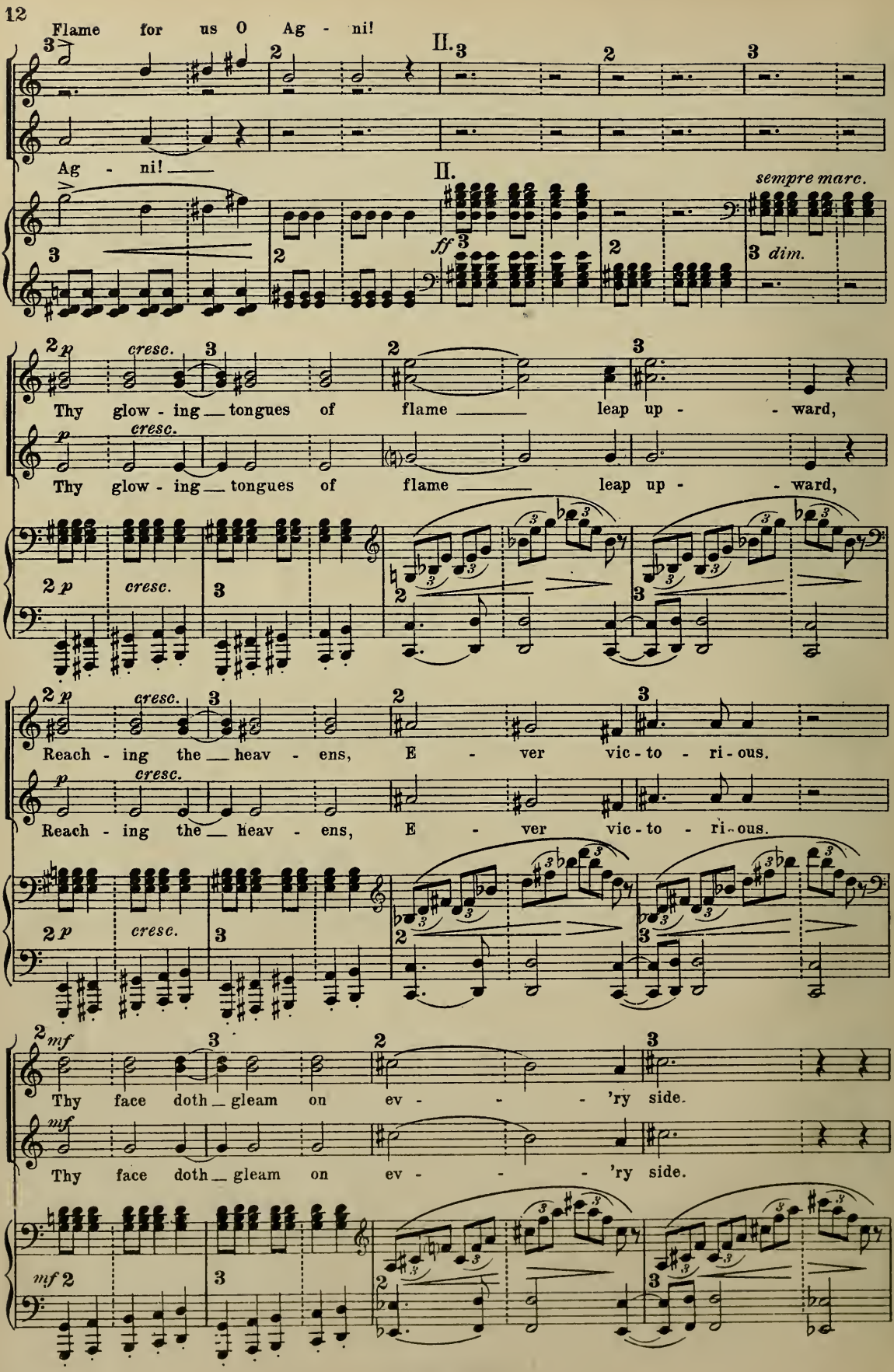
II.

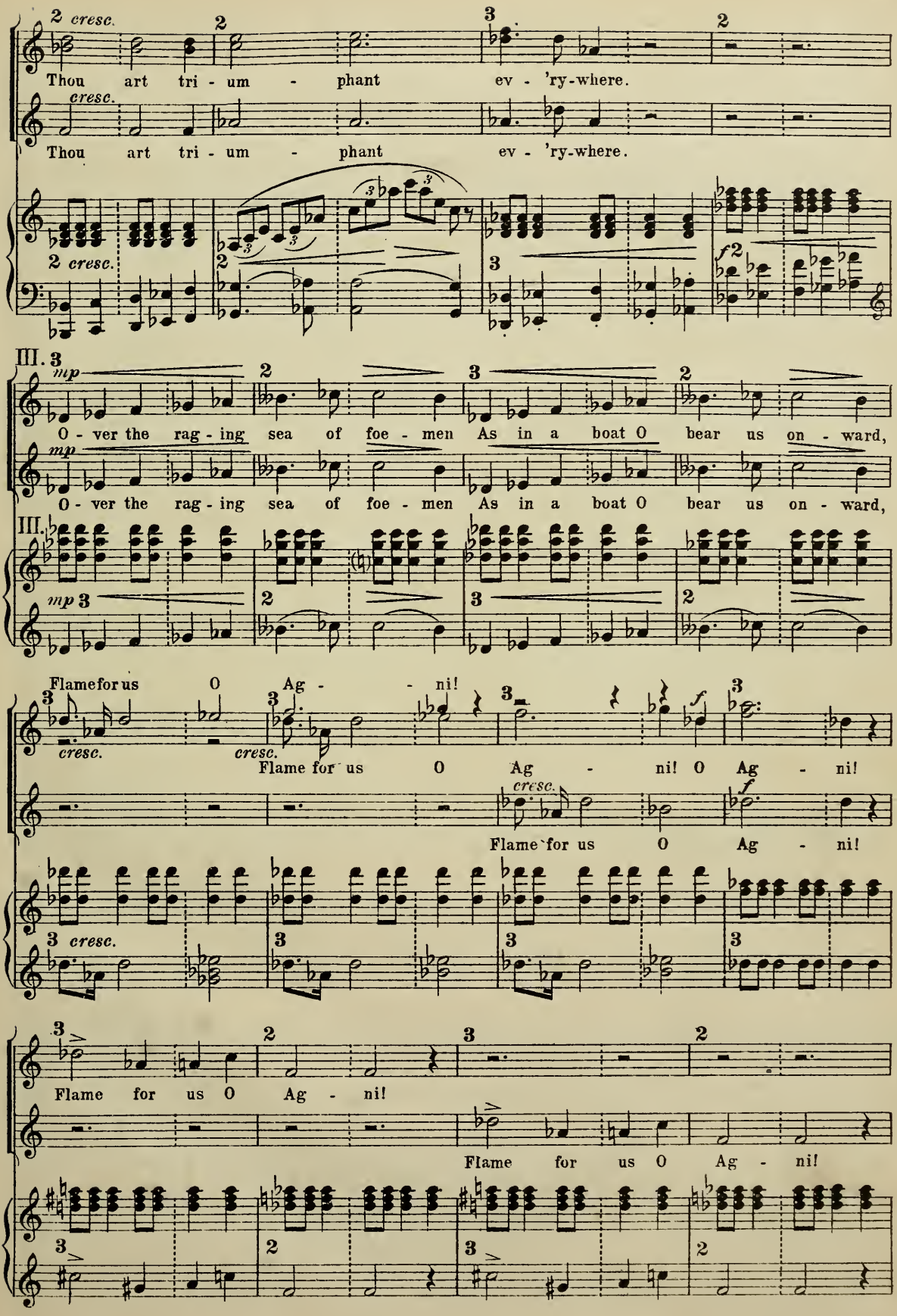
TO AGNI.
(GOD OF FIRE.)

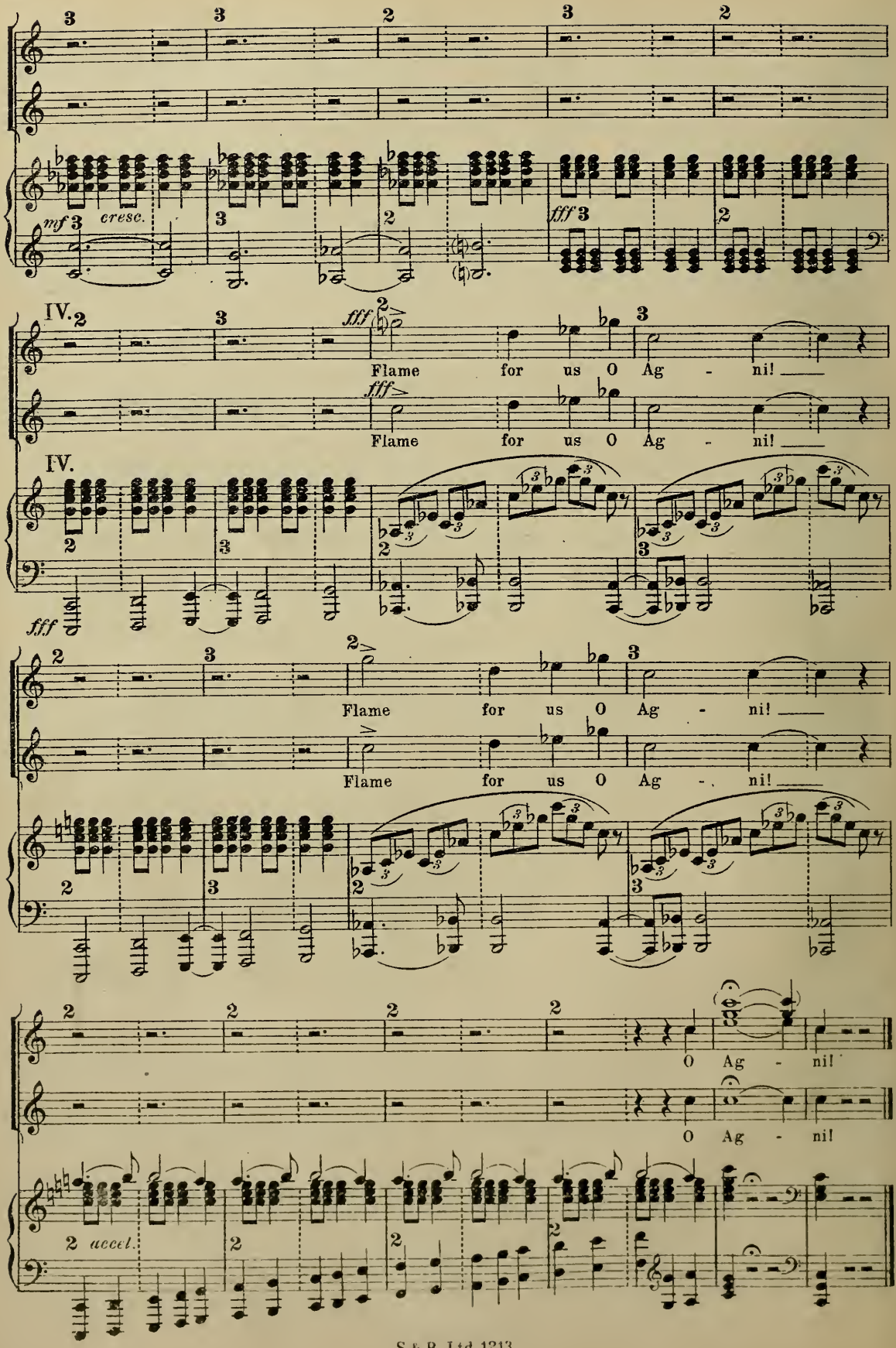
Note. In the following hymn the bars are divided into 3 beats followed by 2 and 2 followed by 3 alternately with few exceptions. The figure at the beginning of each bar denotes which of the two comes first.


Allegro. ♩= 200.
1st & 2nd TREBLE.
ALTO.
PIANO.
mf
Burn up our sin fierce flam - ing Ag - ni,
Burn up our sin fierce flam - ing Ag - ni,
Allegro. ♩= 200.
cresc.
Thou with thy face that shin - eth bright - ly, Flame for us O Ag - ni,
Thou with thy face that shin - eth bright - ly, Flame for us O Ag - ni,
f
Flame! Flame for us O Ag - ni!
Flame!

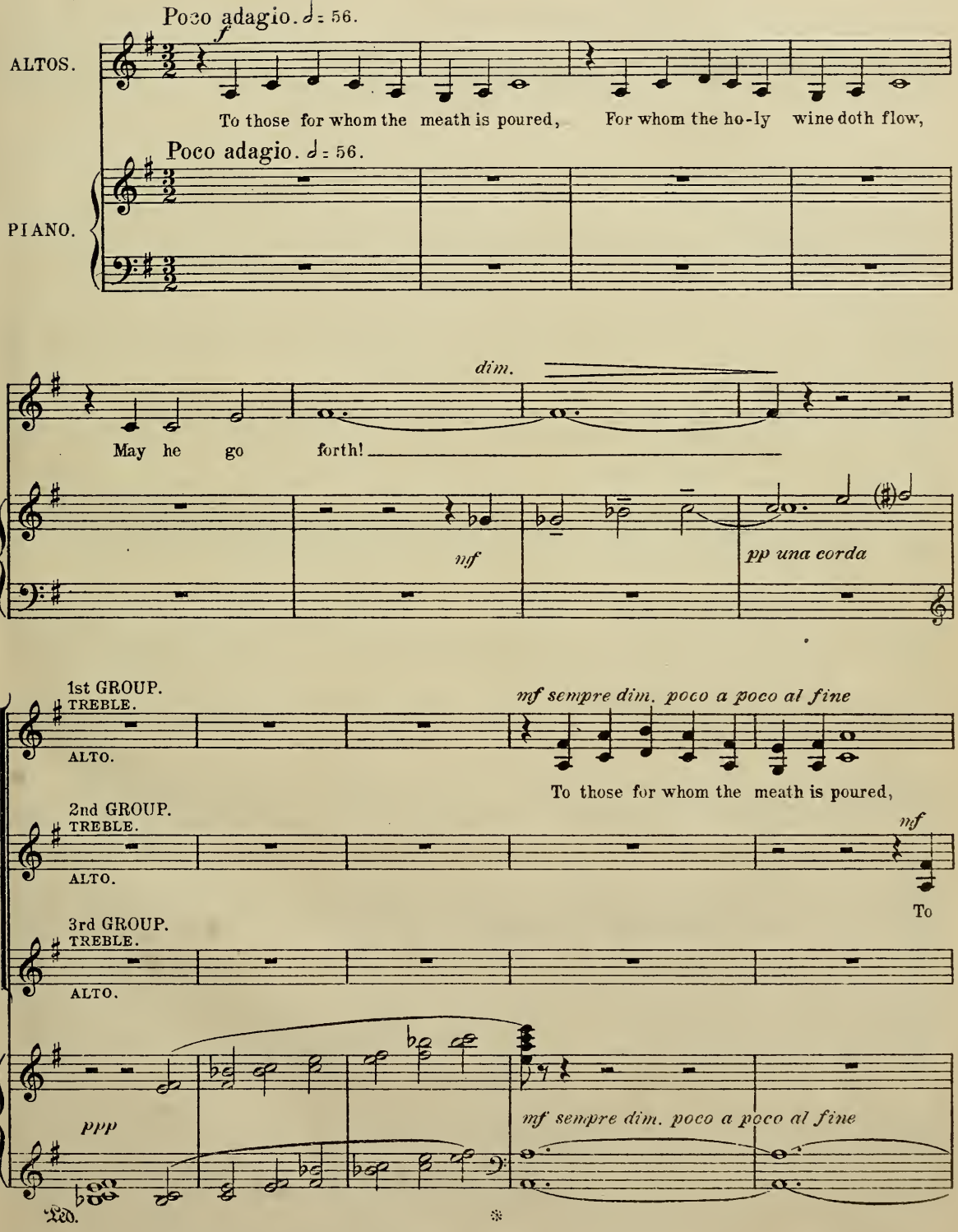
Copyright in U.S.A. MCMXII. by Gustav T Holst.

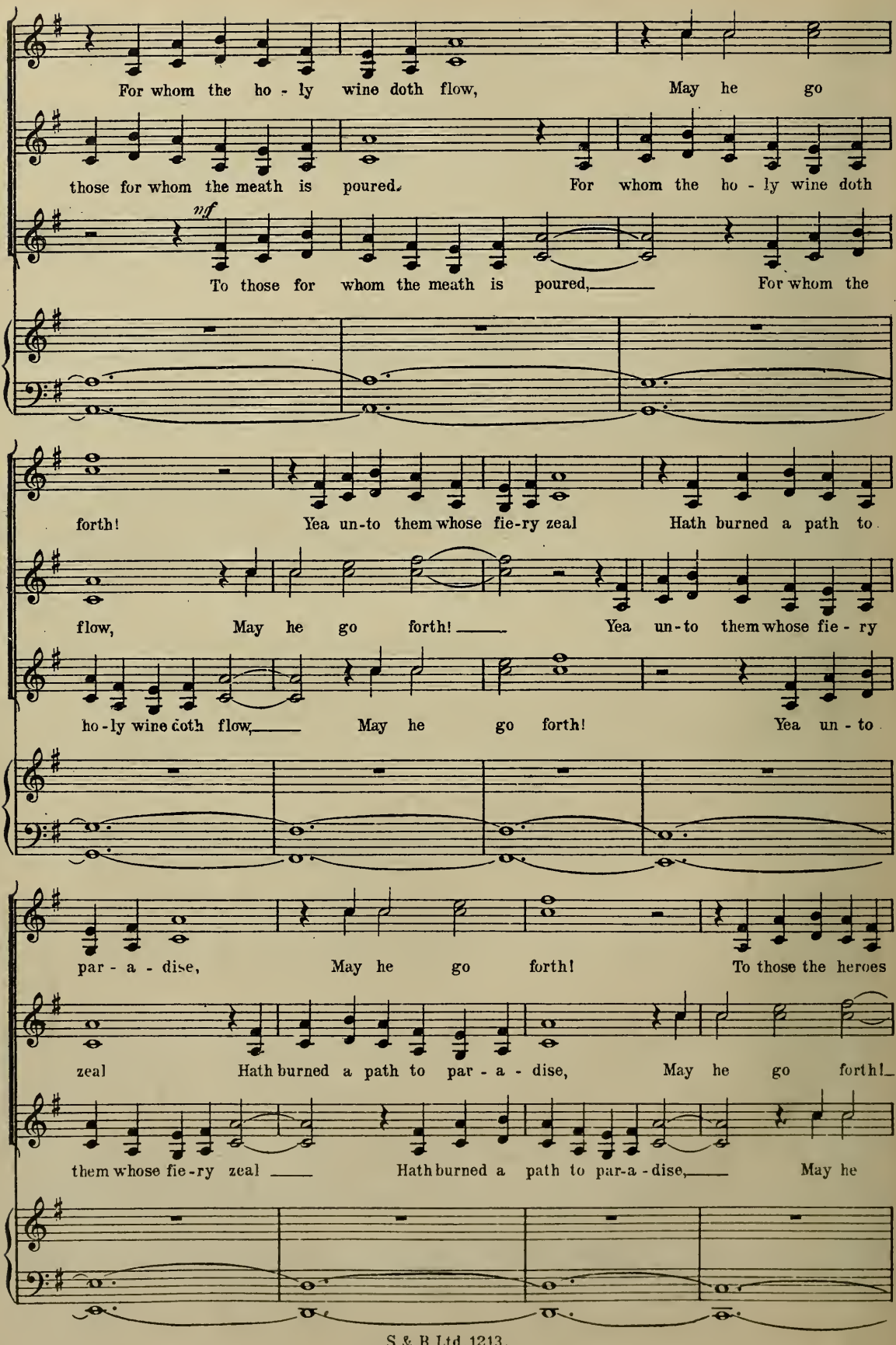
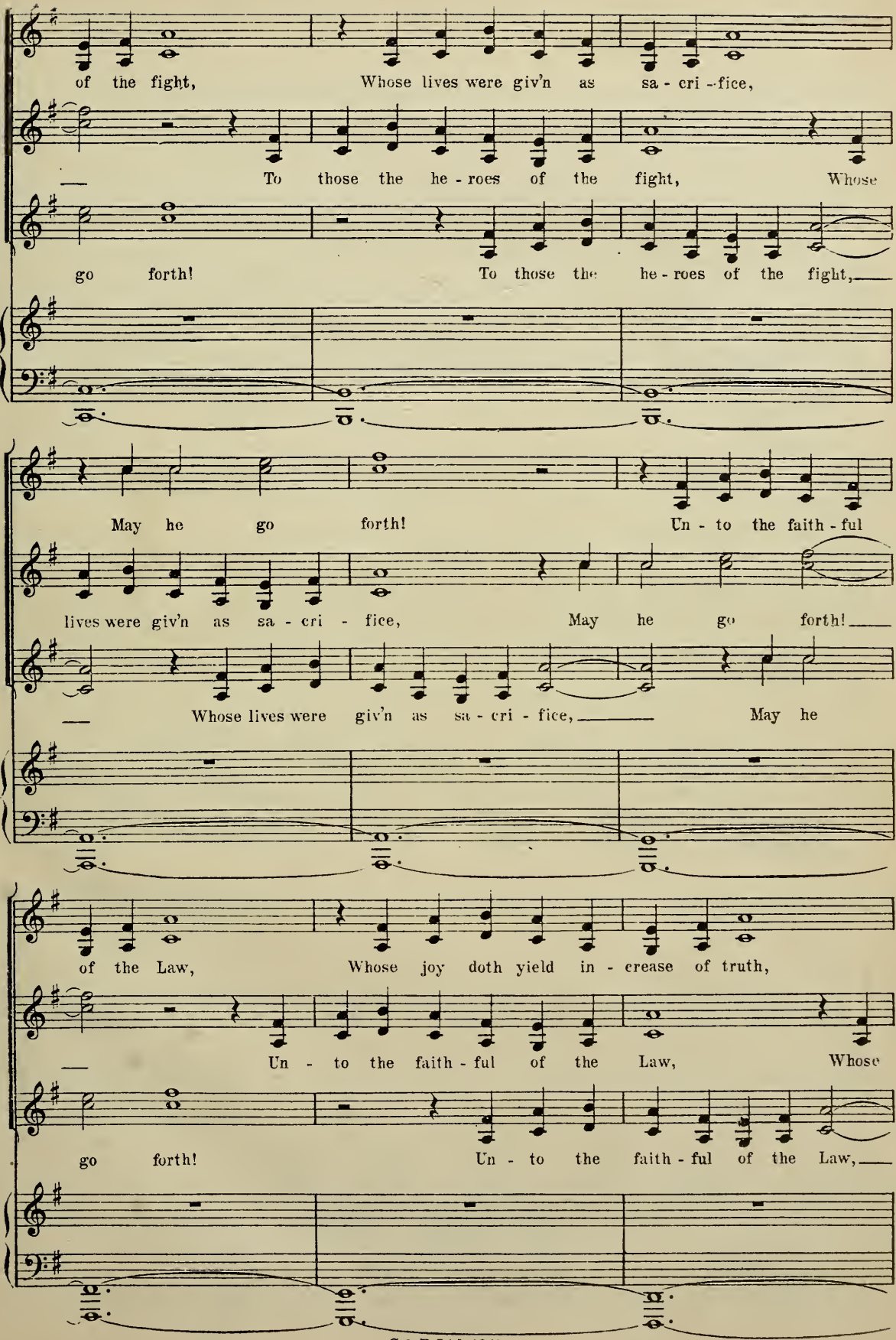
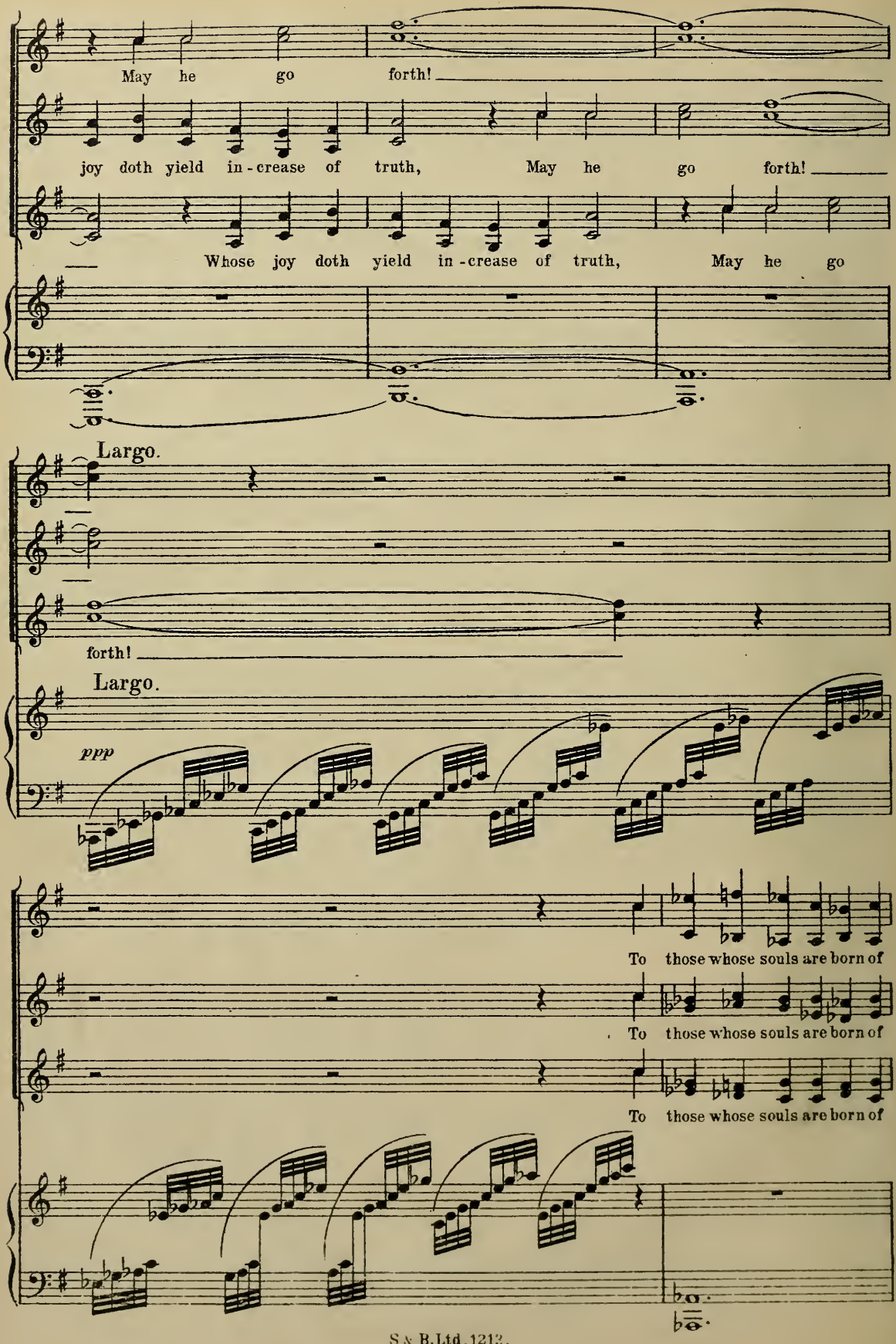
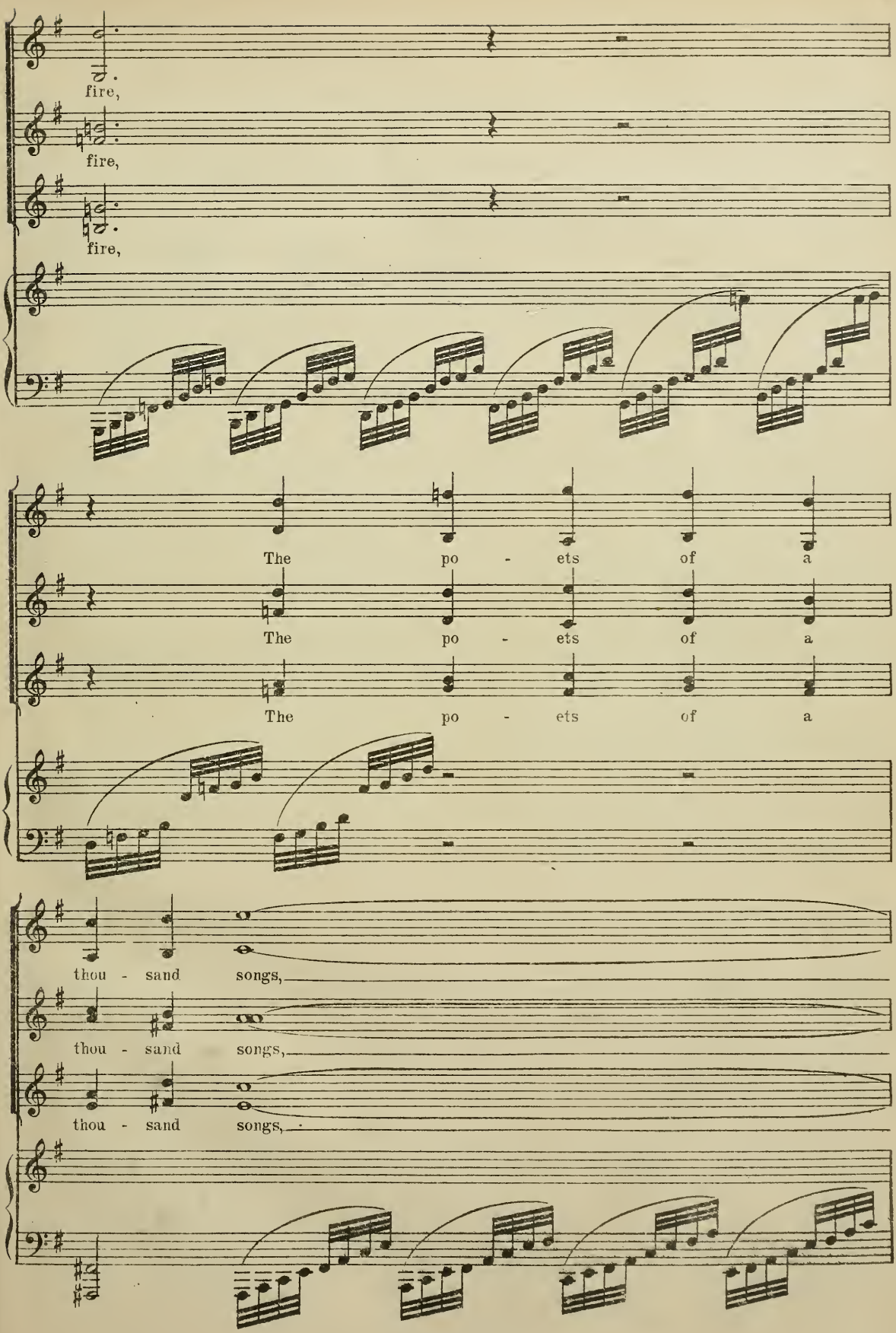

I.
mf
Grant un - to those that call up - on thee,
Flame for us O Ag - ni!
Grant un - to those that call up - on thee,
Praising thee for e - - ver.
That we may live on in our chil - dren,
Prais-ing thee for
That we may live on in our chil - dren,
Flame for us O Ag - - ni!
cresc.
e - ver.
Flame for us O Ag - - ni O
Prais-ing thee for e - - - ver.
Flame for us O
f
Ag - ni!
Flame for us O Ag - ni!
Ag - ni!
Flame for us O

Flame for us O Ag - ni!
Ag - ni!
II.
II.
sempre marc.
ff
dim.
Thy glow - ing tongues of flame leap up - ward,
Thy glow - ing tongues of flame leap up - ward,
cresc.
Reach - ing the heav - ens, E - ver vic - to - ri - ous.
Reach - ing the heav - ens, E - ver vic - to - ri - ous.
Thy face doth gleam on ev - 'ry side.
Thy face doth gleam on ev - 'ry side.

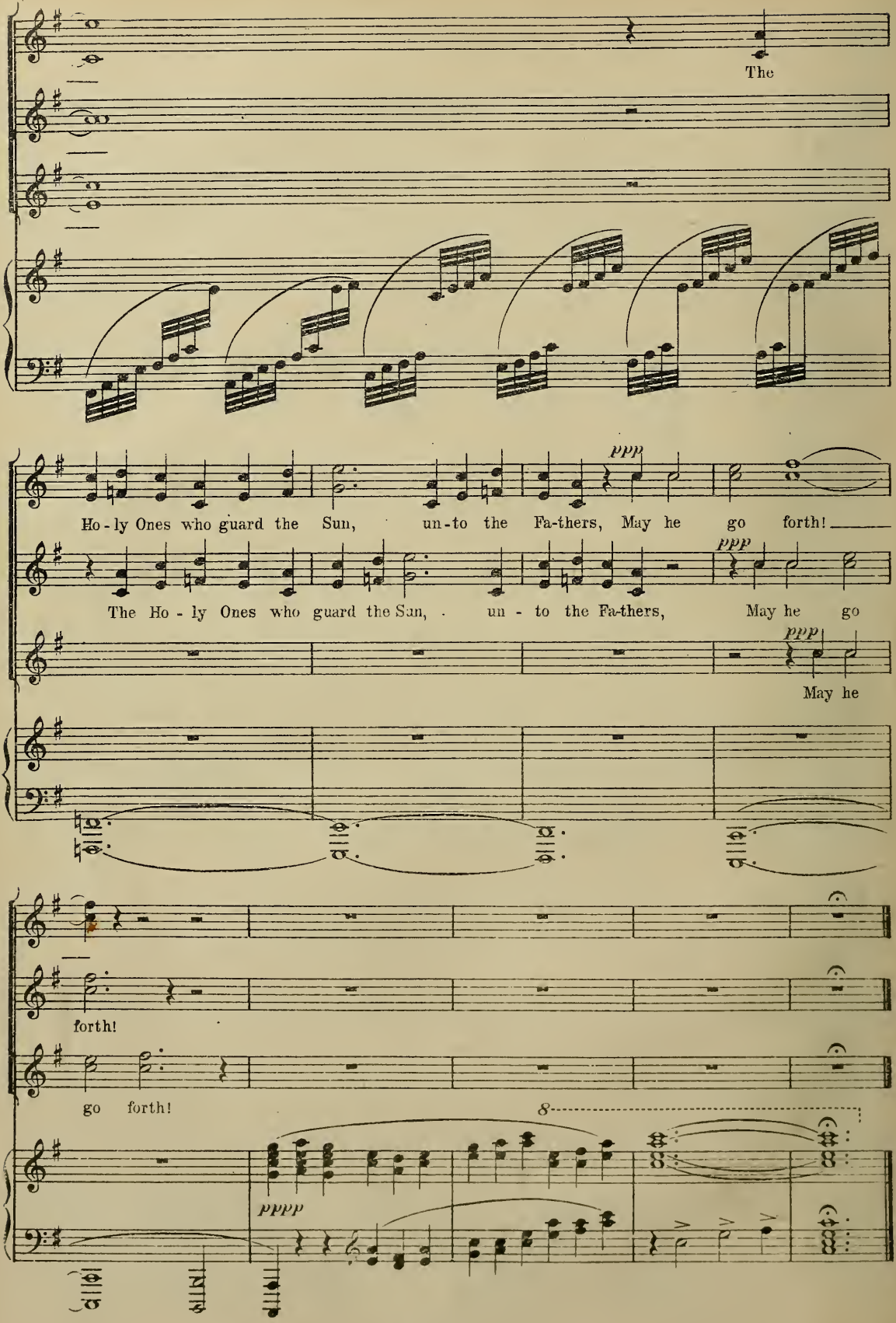

cresc.
Thou art tri - um - phant ev - 'ry-where.
cresc.
Thou art tri - um - phant ev - 'ry-where.
cresc.
III.
mp
O - ver the rag - ing sea of foe - men As in a boat O bear us on - ward,
mp
O - ver the rag - ing sea of foe - men As in a boat O bear us on - ward,
III.
mp
Flame for us O Ag - - ni!
cresc.
cresc.
Flame for us O Ag - ni! O Ag - ni!
cresc.
Flame for us O Ag - ni!
cresc.
Flame for us O Ag - ni!
Flame for us O Ag - ni!


mf cresc.
fff
IV.
Flame for us O Ag - ni!
Flame for us O Ag - ni!
IV.
fff
Flame for us O Ag - ni!
Flame for us O Ag - ni!
O Ag - ni!
O Ag - ni!
accel.

III.

FUNERAL CHANT.

Copyright in U.S.A. MCMXII, by Gustav T. Holst.


For whom the ho - ly wine doth flow, May he go
those for whom the meath is poured. For whom the ho - ly wine doth
mf
To those for whom the meath is poured, For whom the
forth! Yea un-to them whose fie-ry zeal Hath burned a path to
flow, May he go forth! Yea un-to them whose fie - ry
ho-ly wine doth flow, May he go forth! Yea un - to
par - a - dise, May he go forth! To those the heroes
zeal Hath burned a path to par - a - dise, May he go forth!
them whose fie-ry zeal Hath burned a path to par-a - dise, May he

of the fight, Whose lives were giv'n as sa - cri - fice,
To those the he - roes of the fight, Whose
go forth! To those the he - roes of the fight,
May he go forth! Un - to the faith - ful
lives were giv'n as sa - cri - fice, May he go forth!
Whose lives were giv'n as sa - cri - fice, May he
of the Law, Whose joy doth yield in - crease of truth,
Un - to the faith - ful of the Law, Whose
go forth! Un - to the faith - ful of the Law,

May he go forth!
joy doth yield in-crease of truth, May he go forth!
Whose joy doth yield in-crease of truth, May he go
Largo.
forth!
Largo.
ppp
To those whose souls are born of
To those whose souls are born of
To those whose souls are born of

fire,
fire,
fire,
The po - ets of a
The po - ets of a
The po - ets of a
thou - sand songs,
thou - sand songs,
thou - sand songs,


The
ppp
Ho - ly Ones who guard the Sun, un - to the Fa-thers, May he go forth!
ppp
The Ho - ly Ones who guard the Sun, un - to the Fa-thers, May he go
ppp
May he
forth!
go forth!
8
pppp

OPINIONS OF THE PRESS

FIRST GROUP.

"The Battle Hymn is a vigorous piece of work in which the use of quasi-Oriental colouring is sufficiently consistent to give thoroughly sincere expression to the words. There is original beauty in the 'Hymn to the Unknown God,' especially in the Refrain, 'Who is He? How shall we name Him when we offer sacrifice?' The Funeral Hymn is more massive in style."—*Times.*

"Of his uncommon ability he has given us proof before now, and there can be no questioning the cleverness, power, and imagination revealed in the work."—*Daily Telegraph.*

"By far the best of the new works was Mr. Gustav T. Holst's group of Rig-Veda Hymns, especially the 'Hymn to the Unknown God.' The design of the piece was simple, from a pianissimo to a very striking climax, and down again; while at intervals a quaint effect of little bell-like sounds was heard.

"No one has done Oriental music better than Mr. T. Holst—that is to say, he has freed himself from the customary devices, and seems to have been able to express himself quite naturally in a musical phraseology eminently suitable to the fine texts."—*Pall Mall Gazette.*

"The Funeral Hymn especially is beautiful, and rises to very impressive climaxes. In this and in the 'Hymn to the Unknown God' the orchestration is very imaginative. The effect of little bells and flowing phrases in the bass in the latter is weird, and suggests a superstitious mystery."—*Star.*

"Reveals a very vivid sense of colour and a command of convincing atmosphere."

Morning Post.

"The Funeral Hymn is a really noble piece of massive choral writing, far removed from hackneyed conventionality."—*Birmingham Post.*

"The music is warm with feeling, strong in character, and most effective in structure."

Manchester Guardian.

SECOND GROUP.

"Mr. T. Holst's second group of choral hymns from the Rig-Veda, for female voices and orchestra, were among the most interesting things in the programme. All three are delicate and thoughtful pieces of work, and each has distinct characteristics of its own."—*Times.*

"Of the novelties, Mr. Gustav T. Holst's choral hymns proved by far the freshest and most spontaneous in thought and treatment."—*Standard.*

"Effective, restrained, and original; and although modern, the restrained simplicity of the choral treatment allowed the choir to get the maximum of effect with the minimum of means."

Observer.

"All three are very freshly felt and thoughtful, picturesque in their colour, and bold but effective in their vocal writing; but the deepest impression was made by the second 'To Agni,' a vigorous and vivid piece of impressionism."—*Sunday Times.*

"Their originality is, as usual with Mr. T. Holst's work, controlled by refinement and musicianship."—*Musical Times.*

CHORAL HYMNS FROM THE RIG-VEDA

Words and Music by

GUSTAV T. HOLST

Op. 26

FIRST GROUP

Three Hymns for Full Chorus and Orchestra

Vocal Score, 1s. ; Tonic Sol-fa, 8d.

SECOND GROUP

Three Hymns for Female Voices, with Accompaniment for Orchestra or Piano with Violins *ad lib.*

Vocal Score, 10d

THIRD GROUP

Four Hymns for Female Voices, with Accompaniment for Harp or Piano

Vocal Score, 1/-

FOURTH GROUP

Four Hymns for Male Voices, with Accompaniment for Piano or String Orchestra with Brass *ad lib.*

Vocal Score, 9d.

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav T. Holst.

"The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature, incidental to the earlier, less sophisticated, form of religion.

"This is the material which attracted Mr. T. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes even it needed much ingenuity to decide what the translation meant. By this time, however, Mr. T. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times.*

"If Mr. T. Holst had never written anyth ng except this collection of hymns, they alone would suffice to stamp him as one of the most individual figures in contemporary musical life."

EDGAR BAINTON in *Musical Opinion.*

LONDON:

STAINER & BELL, LTD.,

58, BERNERS STREET, W.

J. FISCHER & BRO., 7-11, BIBLE HOUSE, NEW YORK.

2

CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV T. HOLST.

OP. 26.

FOURTH GROUP.

FOUR HYMNS FOR MALE VOICES
WITH ACCOMPANIMENT FOR PIANOFORTE
OR STRING ORCHESTRA, WITH BRASS, *AD LIB.*

1. Hymn to Agni.
2. Hymn to Soma
3. Hymn to Manas
4. Hymn to Indra.

Copyright

Also published in Tonic Sol-fa
PRICE 8P NET.

Price 1/4 net

LONDON:
STAINER & BELL, LTD.
58 Berners Street, W.1.

C

Circulation

Choral Hymns from the Rig Veda

by

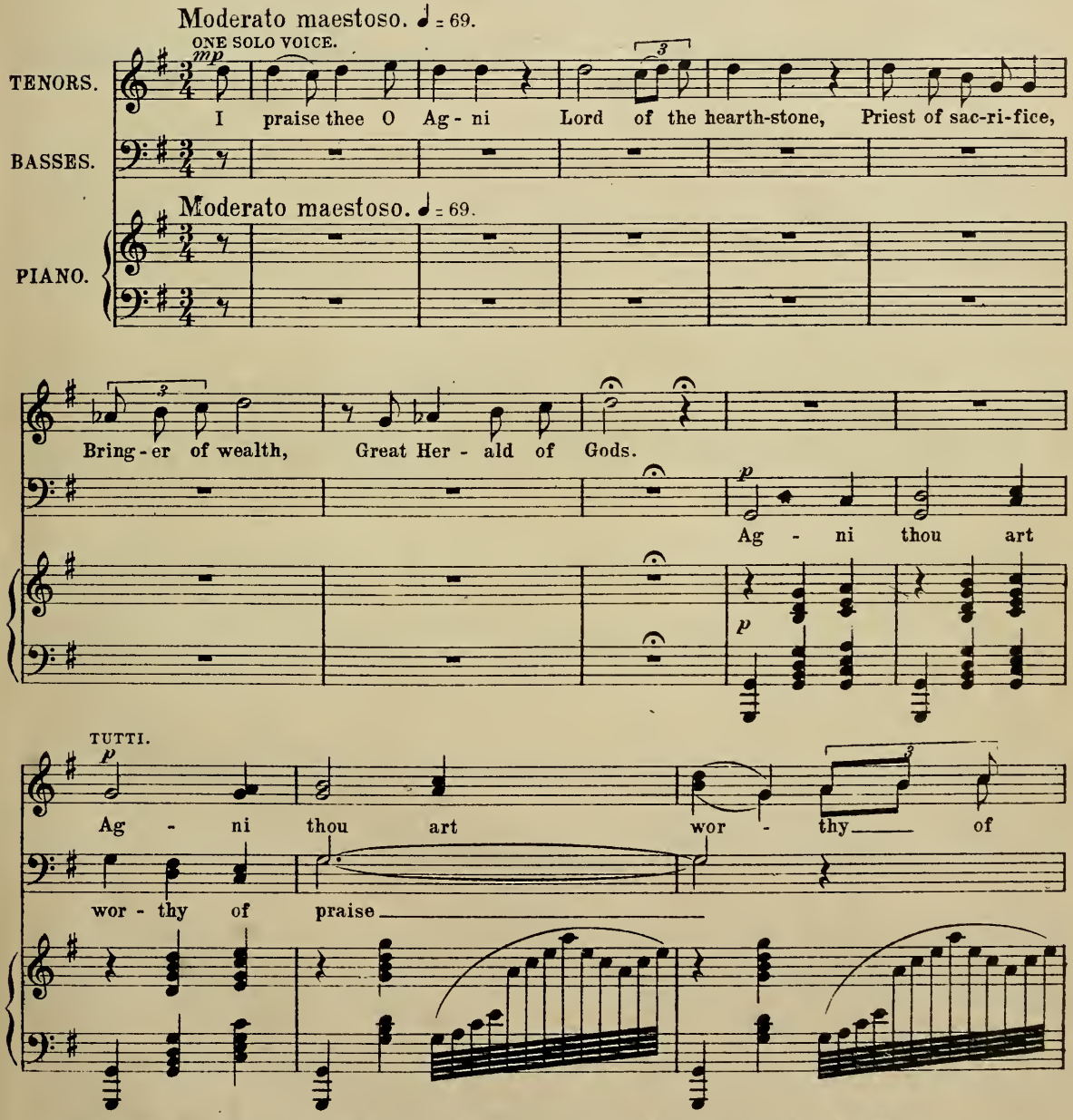
GUSTAV T. HOLST. Op. 26.

Sewall
Nov. 29. 1922
G

Fourth Group.

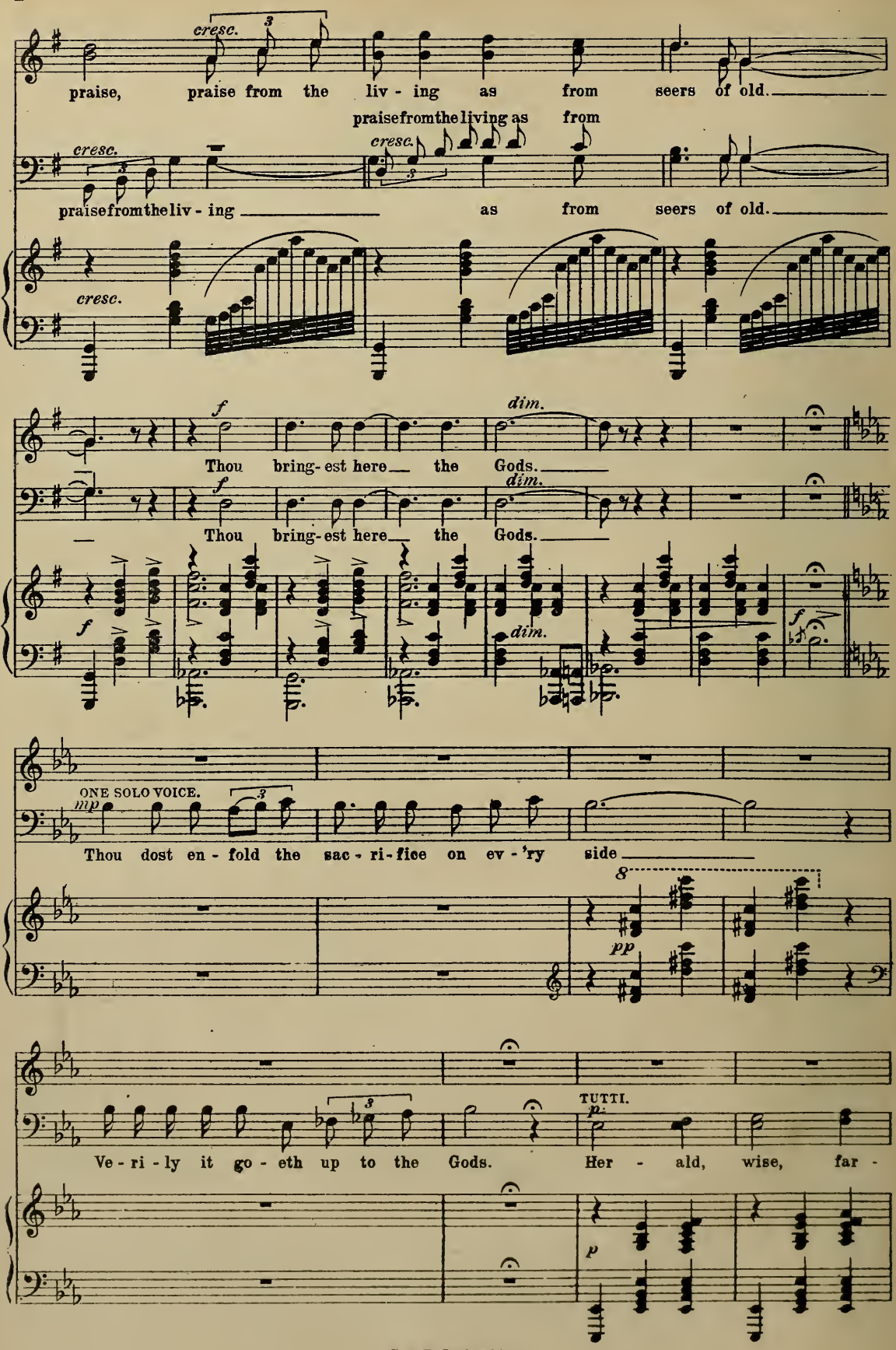
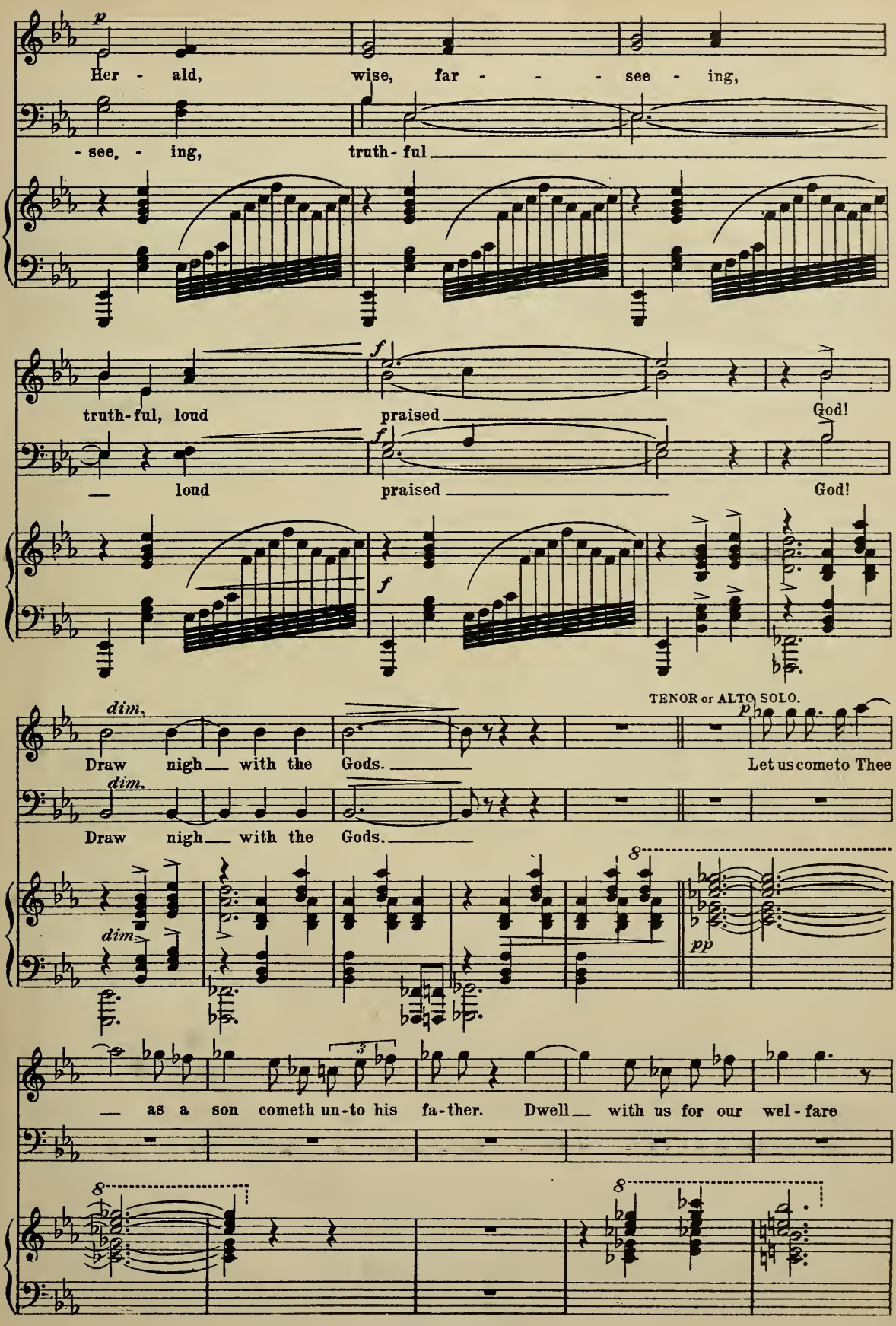
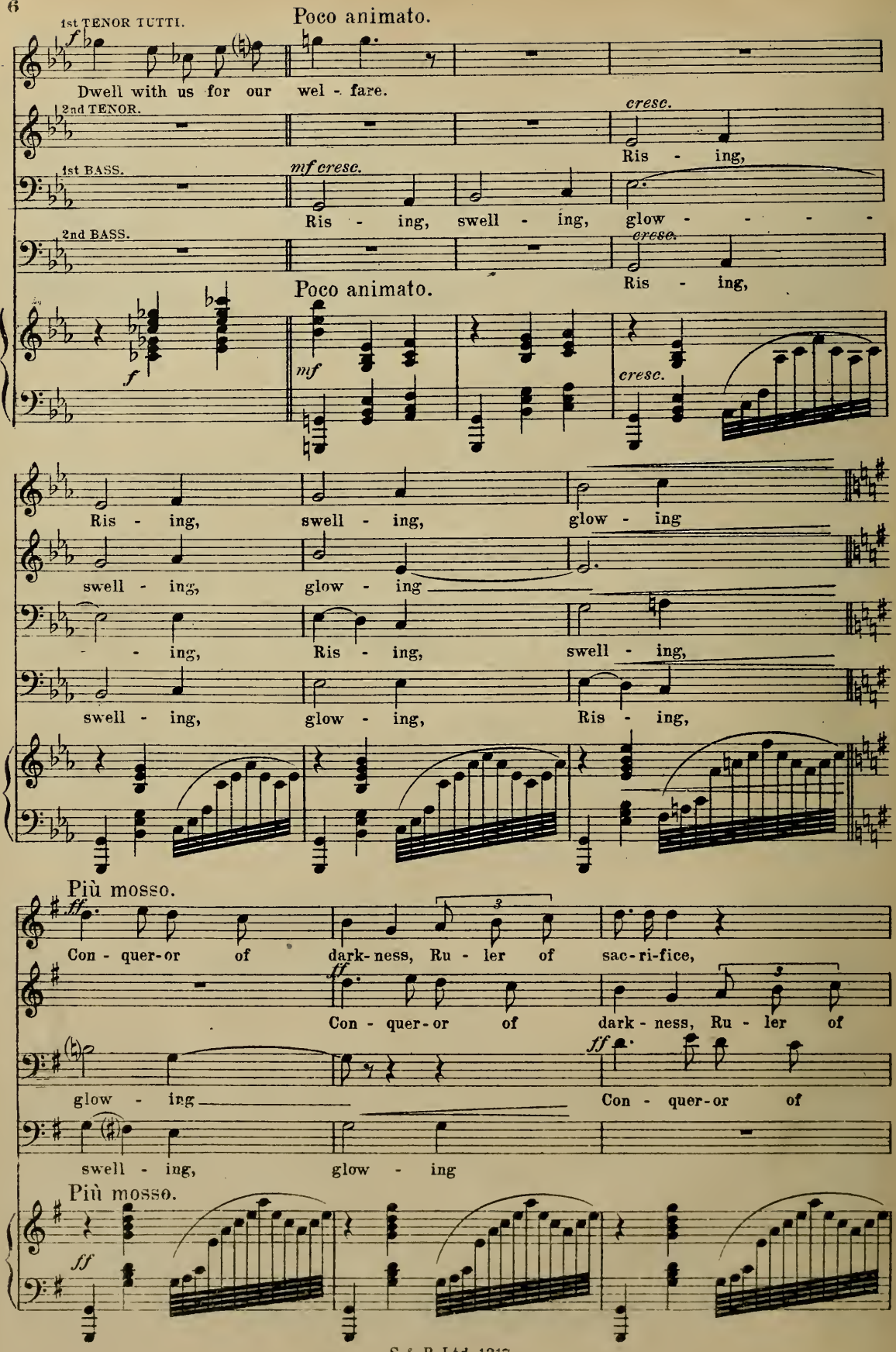
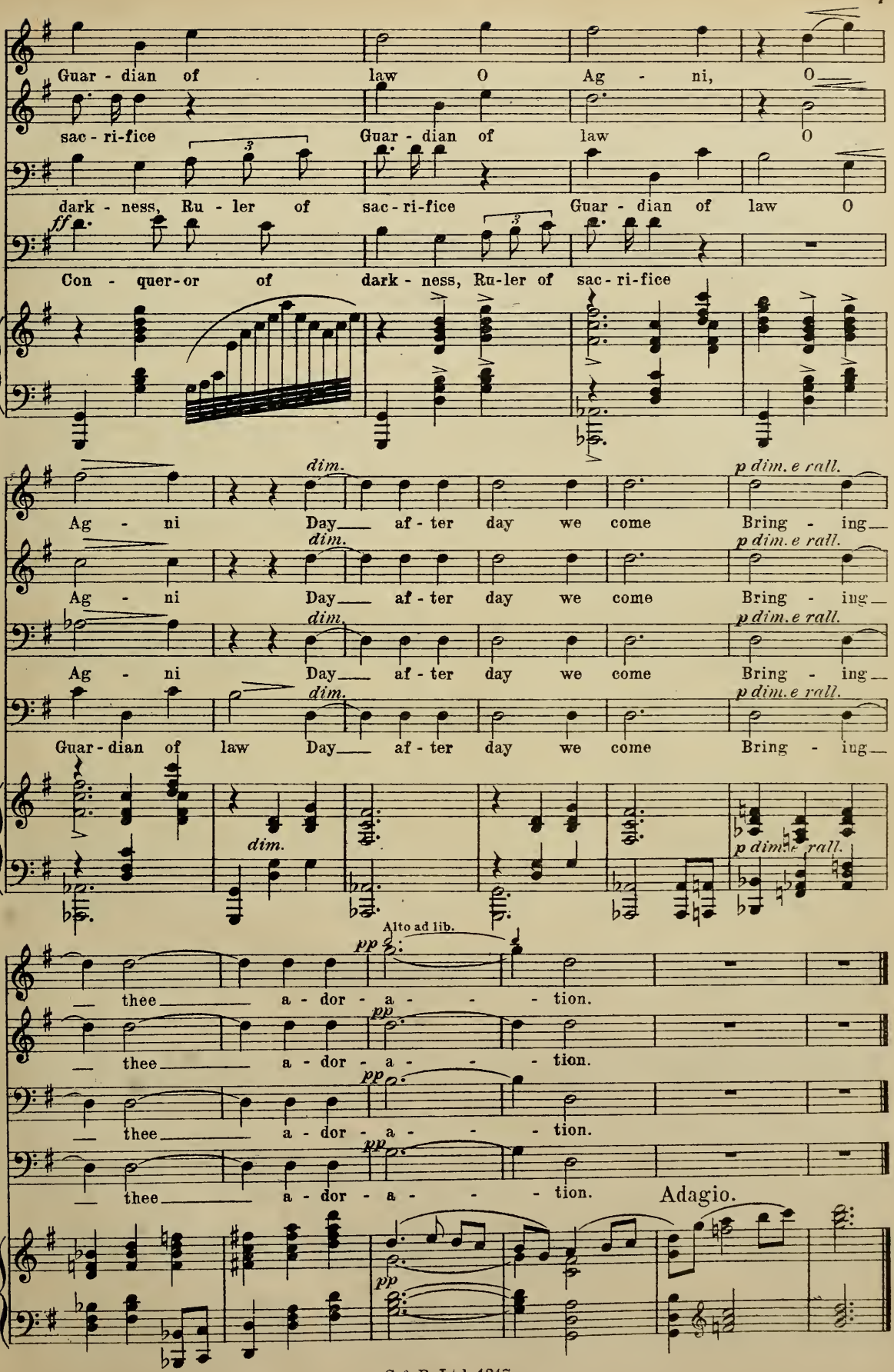
I.

HYMN TO AGNI.

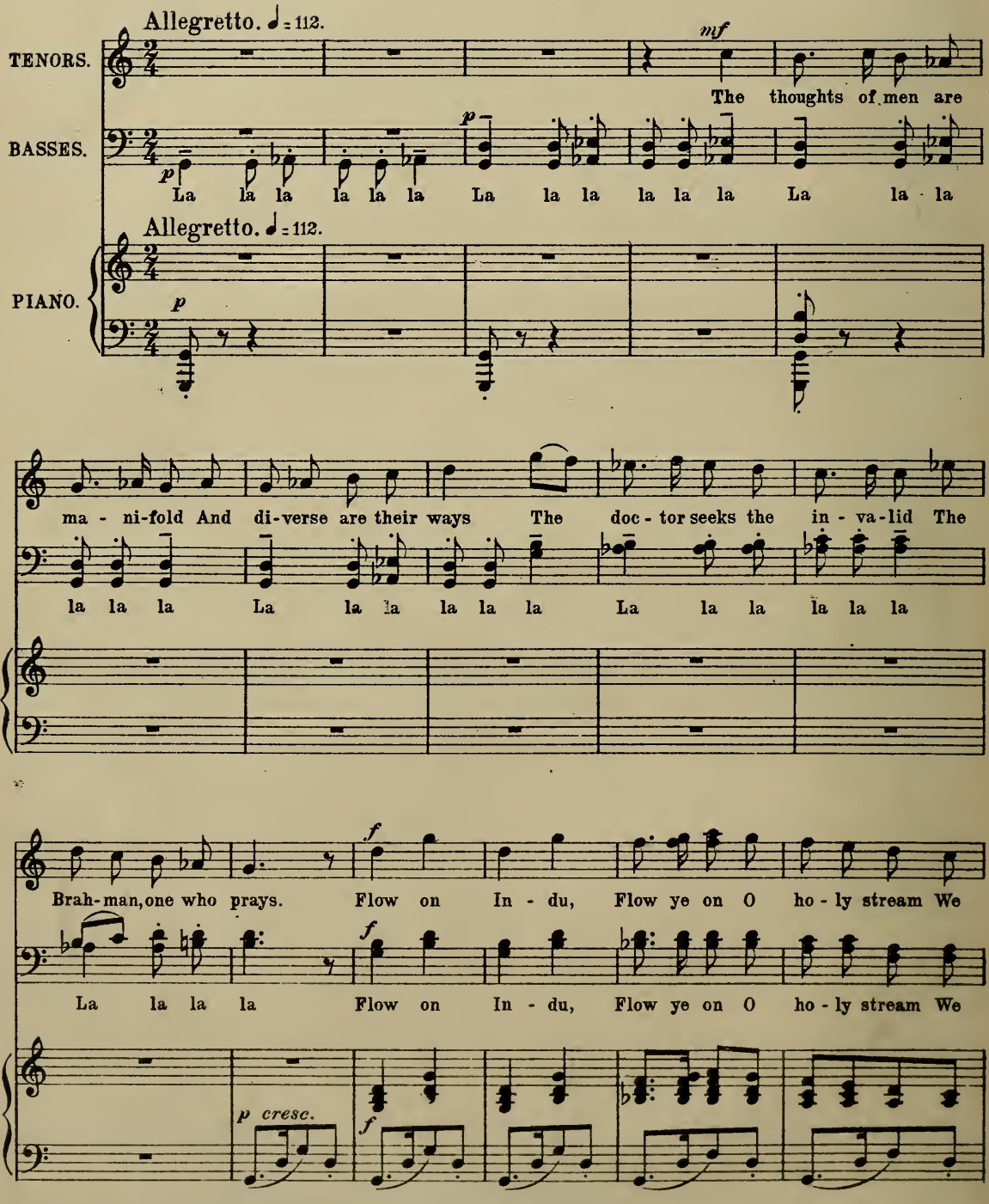
The sacrificial fire.

Moderato maestoso. ♩ = 69.
ONE SOLO VOICE.
mp
TENORS.
BASSES.
PIANO.
I praise thee O Ag - ni Lord of the hearth-stone, Priest of sac-ri-fice,
Moderato maestoso. ♩ = 69.
Bring - er of wealth, Great Her - ald of Gods.
p
Ag - ni thou art
p
TUTTI.
p
Ag - ni thou art wor - thy of
wor - thy of praise

Note. Besides the ordinary orchestral strings, a harp or piano is needed for the first hymn.
The *ad lib.* brass instruments consist of two trumpets in B♭, two horns in F or E♭ and three trombones.
The brass instruments may be omitted whenever such a course is desired and the composer requests that if they are not all used they shall all be dispensed with. The addition of one trumpet and one trombone to the string orchestra for instance would be detestable.
Small choirs are advised to use piano accompaniment only. Pronounce A in *Agni* as in *among*.

COPYRIGHT IN U.S.A. MCMXII, BY GUSTAV T. HOLST.

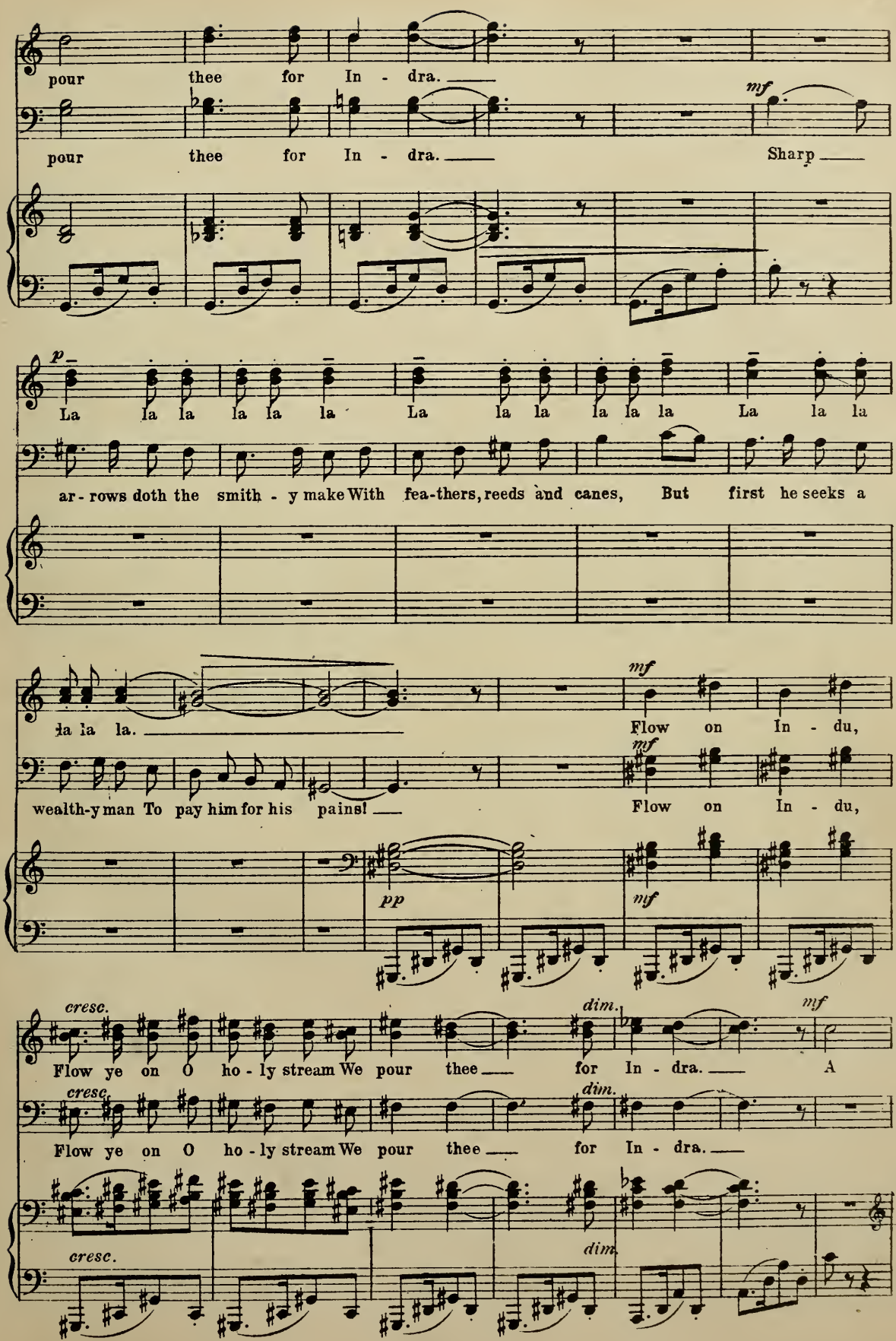

cresc.
praise, praise from the liv - ing as from seers of old.
praise from the living as from
praise from the liv - ing as from seers of old.
Thou bring- est here the Gods.
Thou bring- est here the Gods.
ONE SOLO VOICE.
Thou dost en - fold the sac - ri - fice on ev - 'ry side
TUTTI.
Ve - ri - ly it go - eth up to the Gods. Her - ald, wise, far -

p
Her - ald, wise, far - - - see - ing,
- see, - ing, truth - ful
f
truth-ful, loud praised God!
— loud praised God!
f
dim.
Draw nigh — with the Gods.
TENOR or ALTO SOLO.
p
Let us come to Thee
dim.
Draw nigh — with the Gods.
dim.
8
pp
3
— as a son cometh un-to his fa-ther. Dwell — with us for our wel-fare
8
8

1st TENOR TUTTI.
Poco animato.
f
Dwell with us for our wel - fare.
2nd TENOR.
cresc.
Ris - ing,
1st BASS.
mf cresc.
Ris - ing, swell - ing, glow - - - -
2nd BASS.
cresc.
Ris - ing,
Poco animato.
f
mf
cresc.
Ris - ing, swell - ing, glow - ing
swell - ing, glow - ing
- - ing, Ris - ing, swell - ing,
swell - ing, glow - ing, Ris - ing,
Più mosso.
ff
Con - quer-or of dark-ness, Ru - ler of sac-ri-fice,
ff
Con - quer-or of dark - ness, Ru - ler of
glow - ing
ff
Con - quer-or of
swell - ing, glow - ing
Più mosso.
ff

Guar - dian of law O Ag - ni, O
sac - ri-fice Guar - dian of law O
dark - ness, Ru - ler of sac - ri-fice Guar - dian of law O
ff
Con - quer-or of dark - ness, Ru-ler of sac - ri-fice
dim.
p dim. e rall.
Ag - ni Day af - ter day we come Bring - ing
Guar-dian of law Day af - ter day we come Bring - ing
Alto ad lib.
pp
thee a - dor - a - tion.
Adagio.

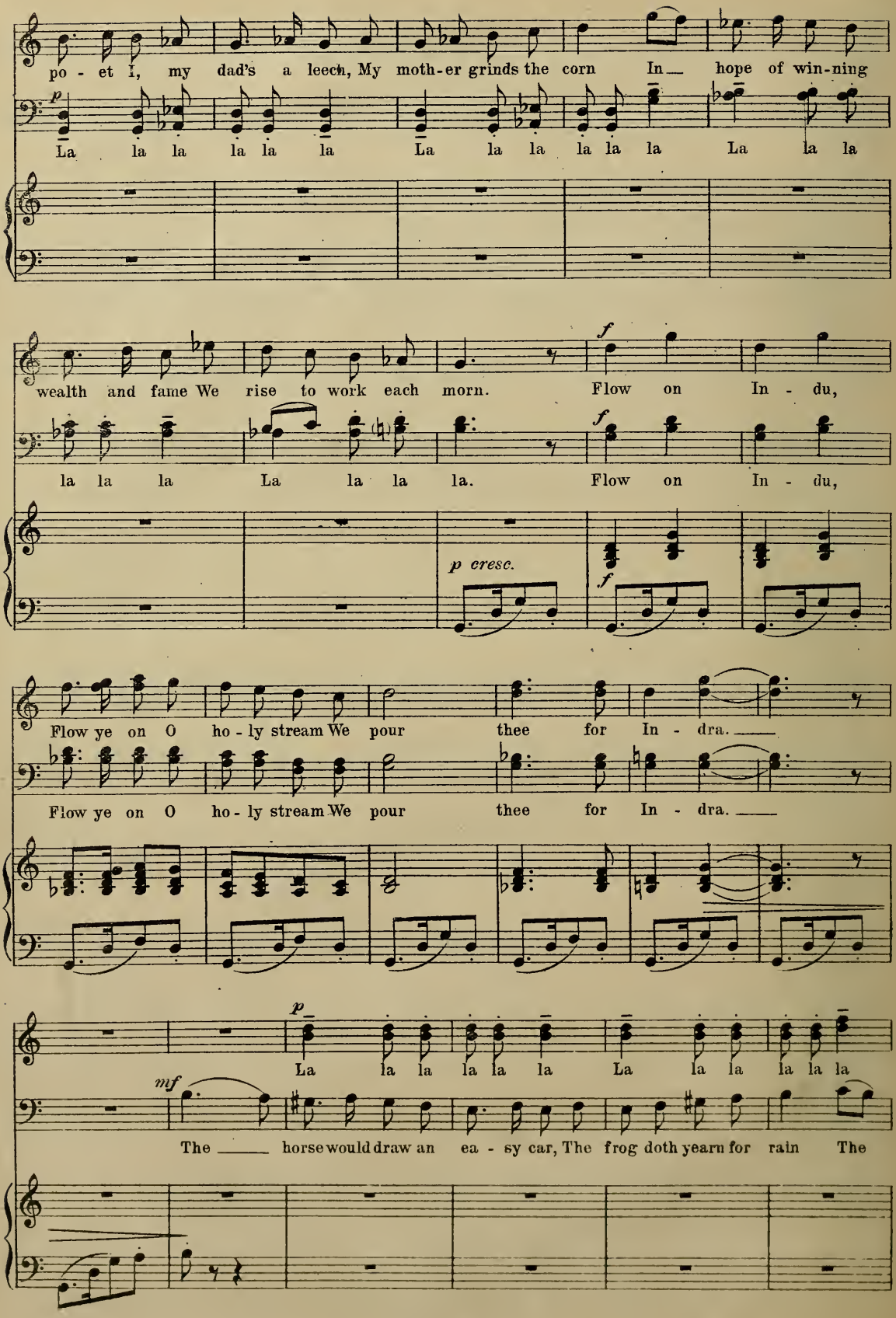
II.
HYMN TO SOMA.

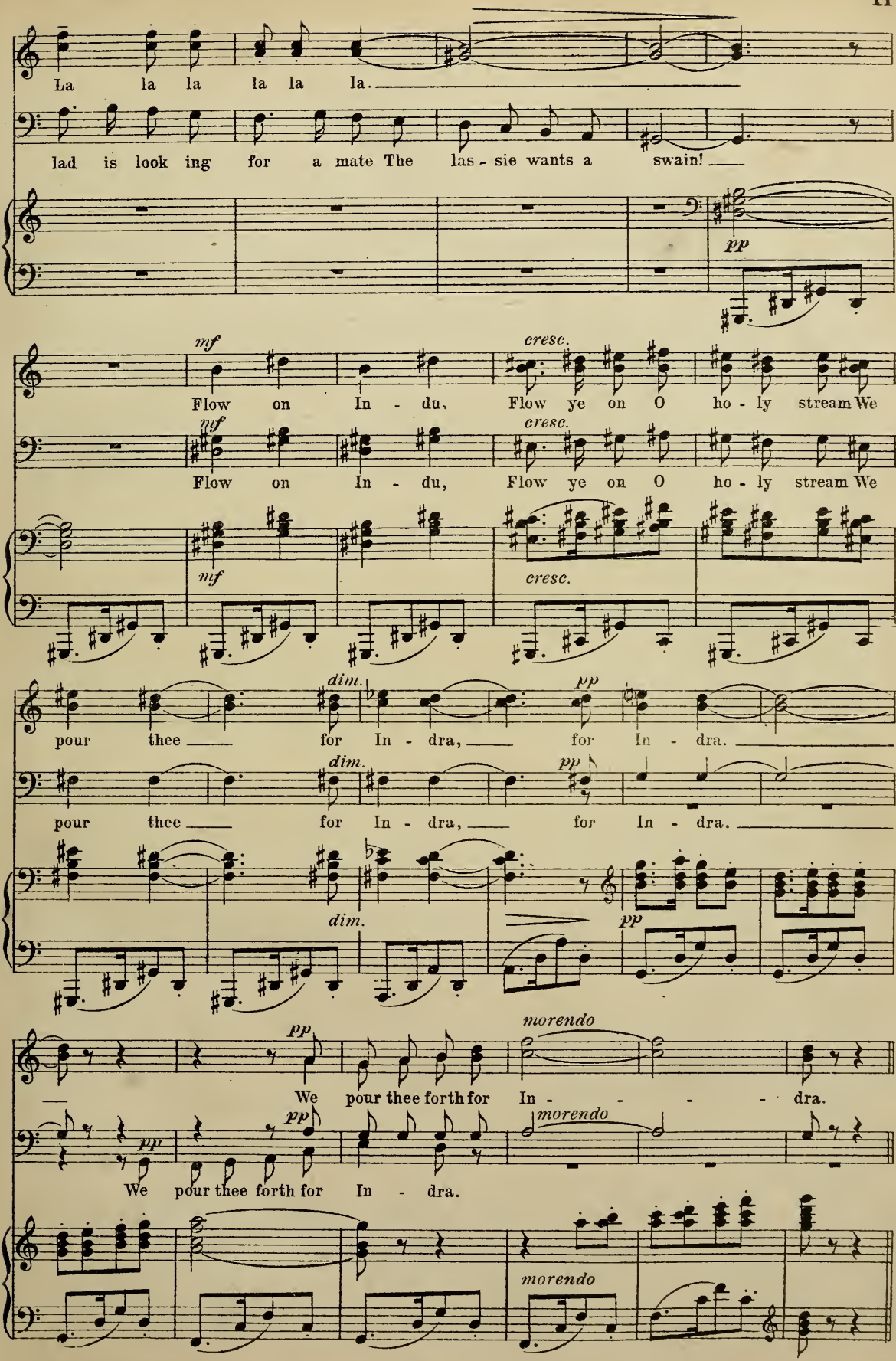

Allegretto. ♩ = 112.
TENORS.
BASSES.
PIANO.
mf
p
The thoughts of men are
La la la la la la La la la la la la La la - la
Allegretto. ♩ = 112.
ma - ni-fold And di-verse are their ways The doc - tor seeks the in - va-lid The
la la la La la la la la la La la la la la la
f
Brah-man, one who prays. Flow on In - du, Flow ye on O ho - ly stream We
La la la la Flow on In - du, Flow ye on O ho - ly stream We
p cresc.
f

Note. Soma– called Indu in this hymn– is the juice of a herb used in sacrifice.
This hymn was probably a popular country song to which the refrain to Soma was afterwards added.

COPYRIGHT IN U.S.A. MCMXII, BY GUSTAV T. HOLST.


pour thee for In - dra.
pour thee for In - dra.
mf
Sharp
p
La la la la la la La la la la la la La la la
ar - rows doth the smith - y make With fea-thers, reeds and canes, But first he seeks a
la la la.
mf
Flow on In - du,
wealth-y man To pay him for his pains!
mf
Flow on In - du,
pp
mf
cresc.
dim.
mf
Flow ye on O ho - ly stream We pour thee for In - dra. A
cresc.
dim.
Flow ye on O ho - ly stream We pour thee for In - dra.
cresc.
dim.

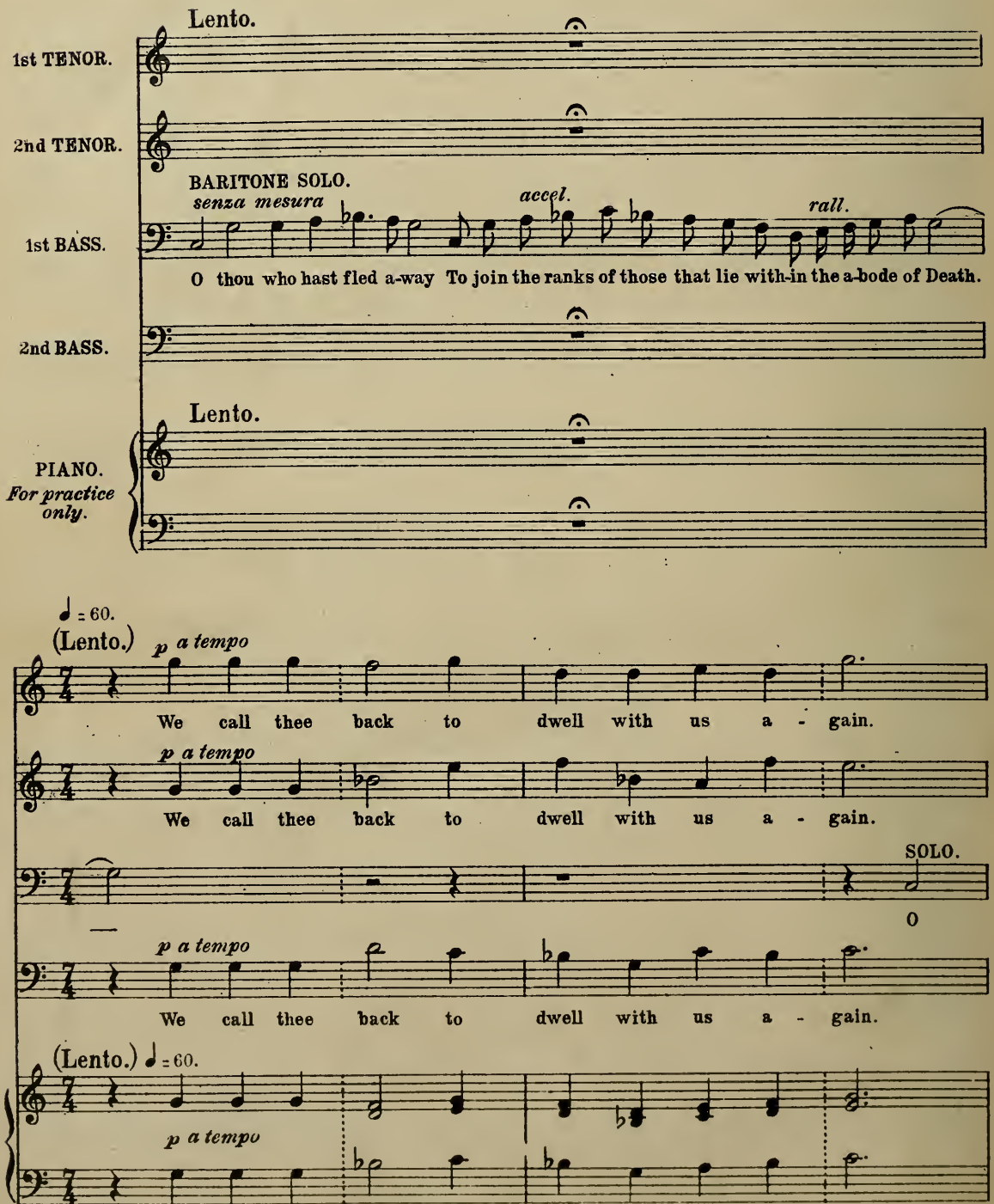

po - et I, my dad's a leech, My moth-er grinds the corn In hope of win-ning
p
La la la la la la La la la la la la La la la
wealth and fame We rise to work each morn. Flow on In - du,
f
la la la La la la la. Flow on In - du,
f
p cresc.
f
Flow ye on O ho - ly stream We pour thee for In - dra.
Flow ye on O ho - ly stream We pour thee for In - dra.
p
La la la la la la La la la la la la
mf
The horse would draw an ea - sy car, The frog doth yearn for rain The


La la la la la la.
lad is look ing for a mate The las - sie wants a swain!
pp
mf
cresc.
Flow on In - du, Flow ye on O ho - ly stream We
mf
cresc.
Flow on In - du, Flow ye on O ho - ly stream We
mf
cresc.
dim.
pp
pour thee for In - dra, for In - dra.
dim.
pp
pour thee for In - dra, for In - dra.
dim.
pp
pp
morendo
We pour thee forth for In - - - - dra.
pp
pp
morendo
We pour thee forth for In - dra.
morendo

III.

HYMN TO MANAS.

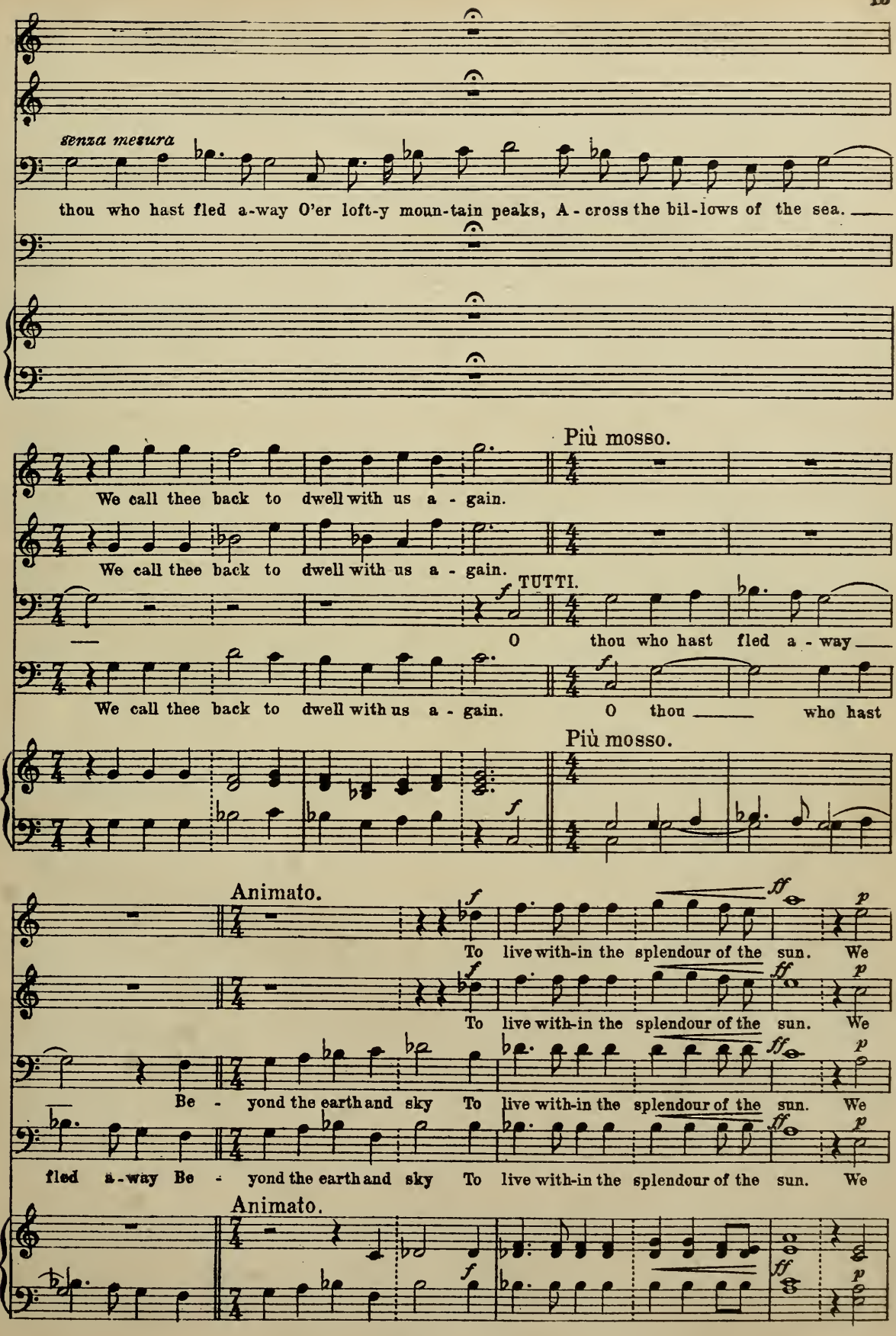
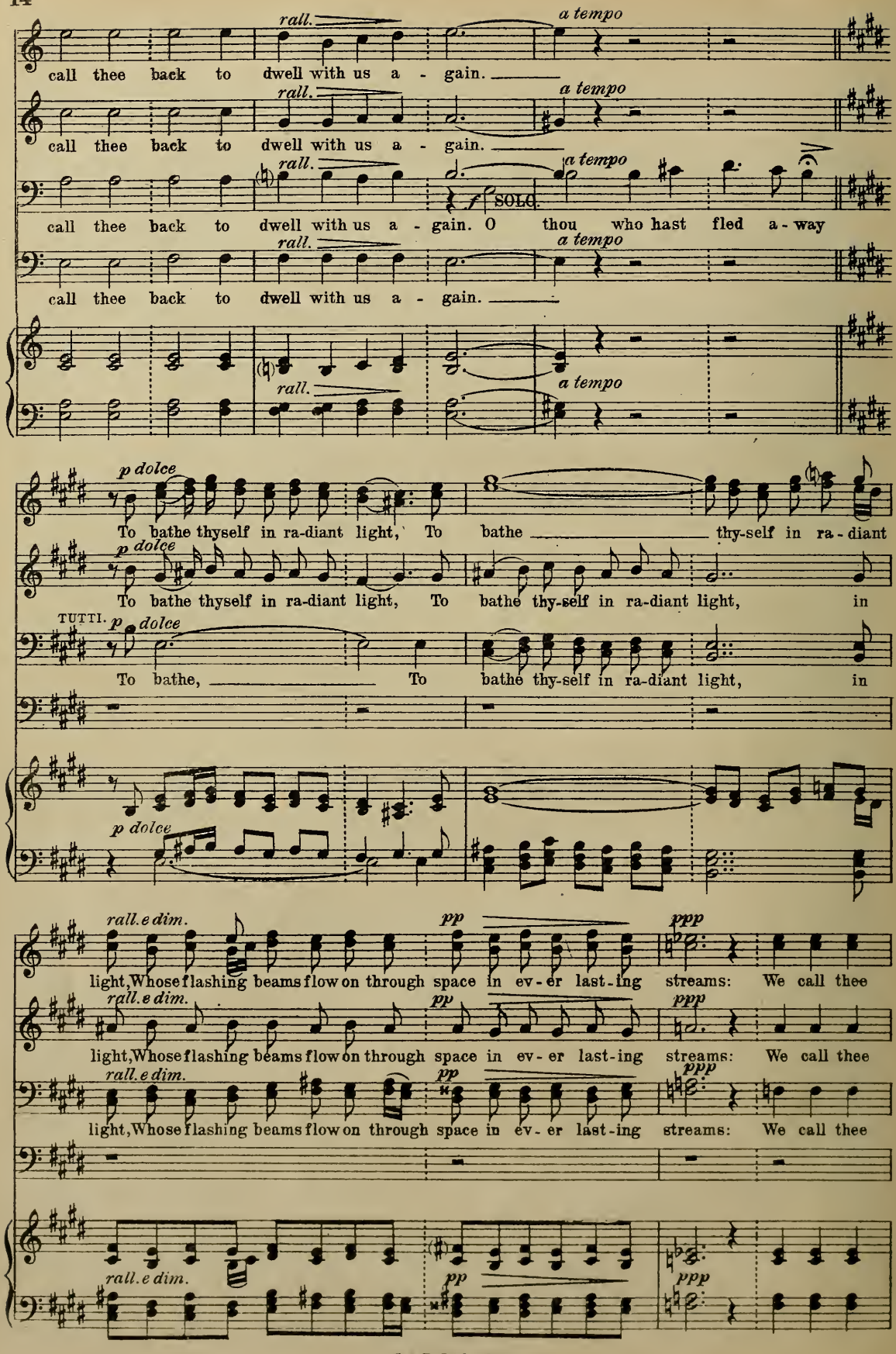
This is an invocation to the Manas or spirit of a dying man.

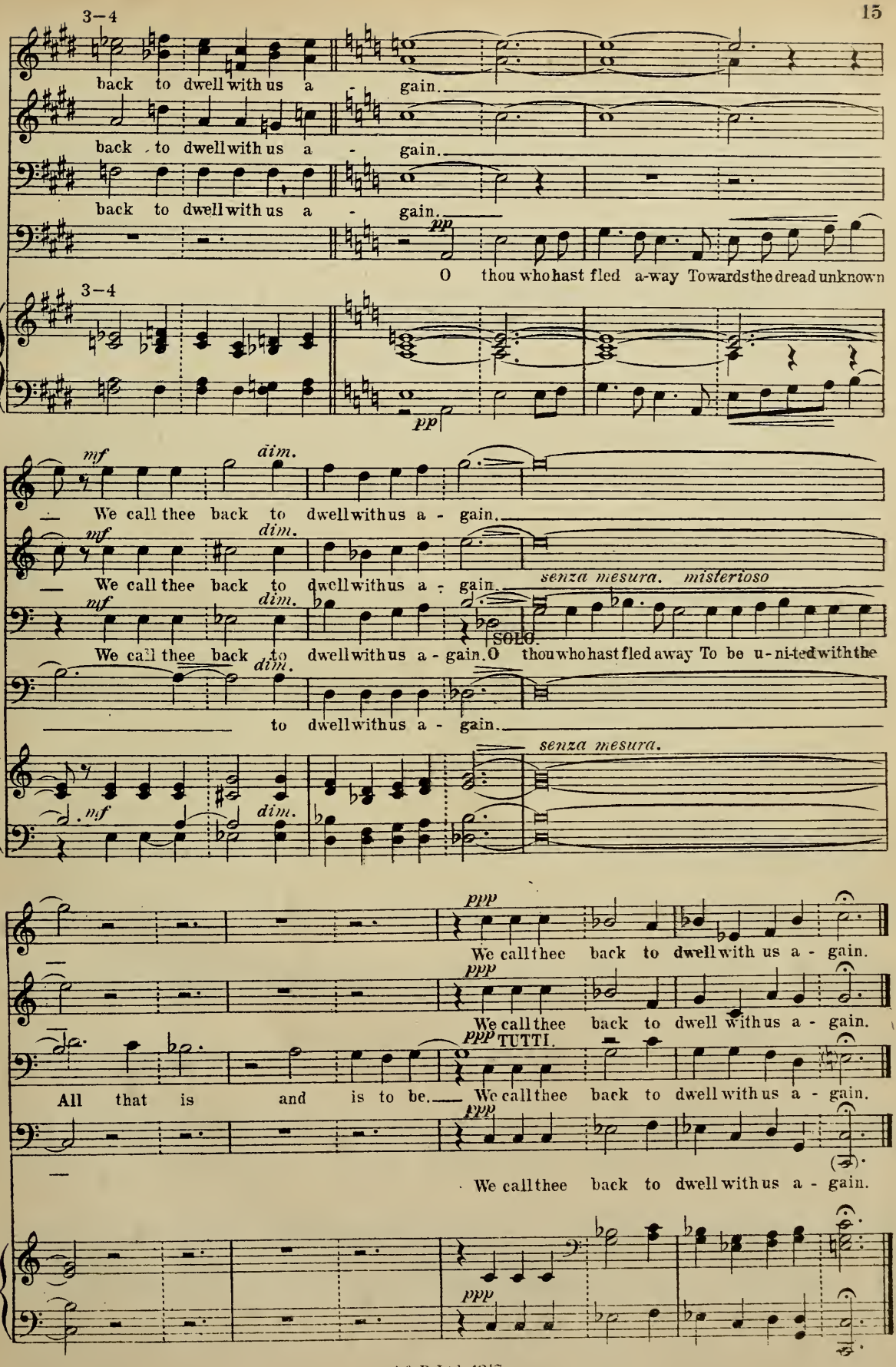


Note. The normal division of each $\frac{7}{4}$ bar is four crotchets followed by three. When the three beats come first 3 - 4 is written at the commencement of the bar.

COPYRIGHT IN U.S.A. MCMXII, BY GUSTAV T. HOLST.

S.&B. Ltd. 1217

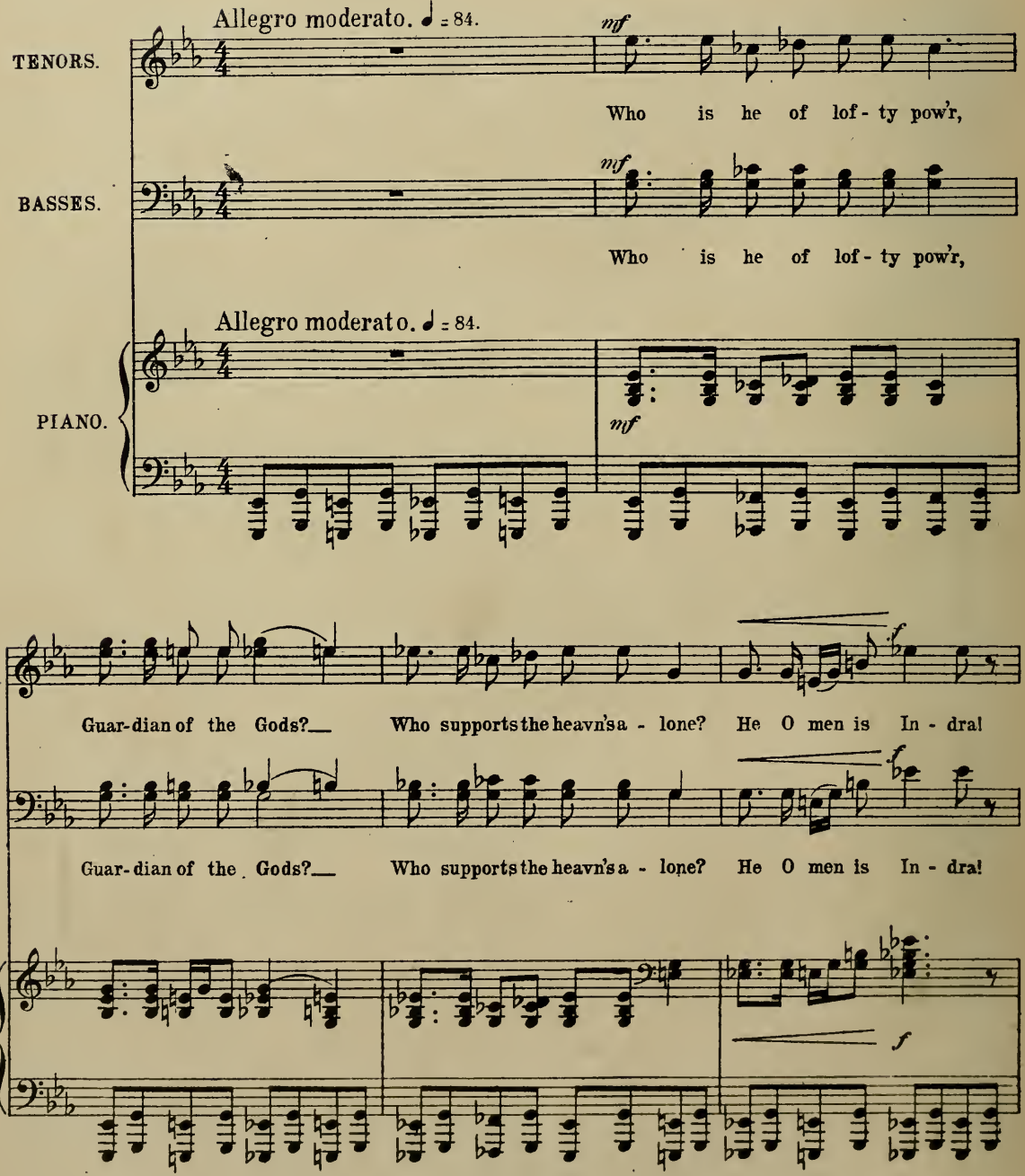

senza mesura
thou who hast fled a-way O'er loft-y moun-tain peaks, A - cross the bil-lows of the sea.
Più mosso.
We call thee back to dwell with us a - gain.
We call thee back to dwell with us a - gain.
TUTTI.
O thou who hast fled a - way
We call thee back to dwell with us a - gain. O thou who hast
Più mosso.
Animato.
To live with-in the splendour of the sun. We
To live with-in the splendour of the sun. We
Be - yond the earth and sky To live with-in the splendour of the sun. We
fled a-way Be - yond the earth and sky To live with-in the splendour of the sun. We
Animato.

rall.
a tempo
call thee back to dwell with us a - gain.
call thee back to dwell with us a - gain.
f SOLO.
call thee back to dwell with us a - gain. O thou who hast fled a - way
call thee back to dwell with us a - gain.
p dolce
To bathe thyself in ra-diant light, To bathe thy-self in ra - diant
To bathe thyself in ra-diant light, To bathe thy-self in ra-diant light, in
TUTTI.
To bathe, To bathe thy-self in ra-diant light, in
rall. e dim.
pp
ppp
light, Whose flashing beams flow on through space in ev - er last-ing streams: We call thee
light, Whose flashing beams flow on through space in ev - er last-ing streams: We call thee
light, Whose flashing beams flow on through space in ev - er last-ing streams: We call thee


3–4
back to dwell with us a - gain.
back to dwell with us a - gain.
back to dwell with us a - gain.
pp
O thou who hast fled a-way Towards the dread unknown
3–4
pp
mf
dim.
We call thee back to dwell with us a - gain.
senza mesura. misterioso
SOLO.
We call thee back to dwell with us a - gain. O thou who hast fled away To be u-ni-ted with the
to dwell with us a - gain.
senza mesura.
ppp
We call thee back to dwell with us a - gain.
TUTTI.
All that is and is to be.
(3)

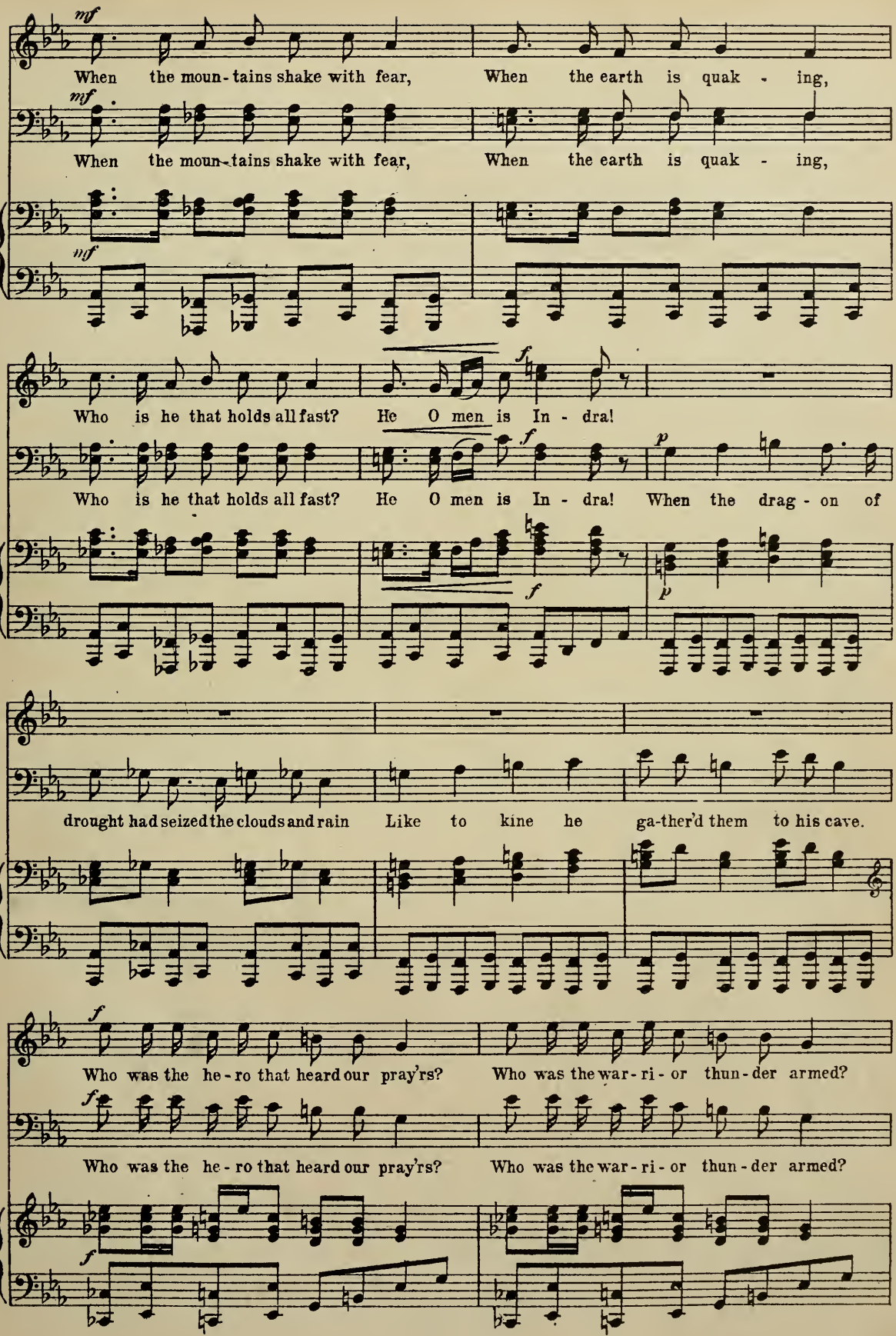
IV.

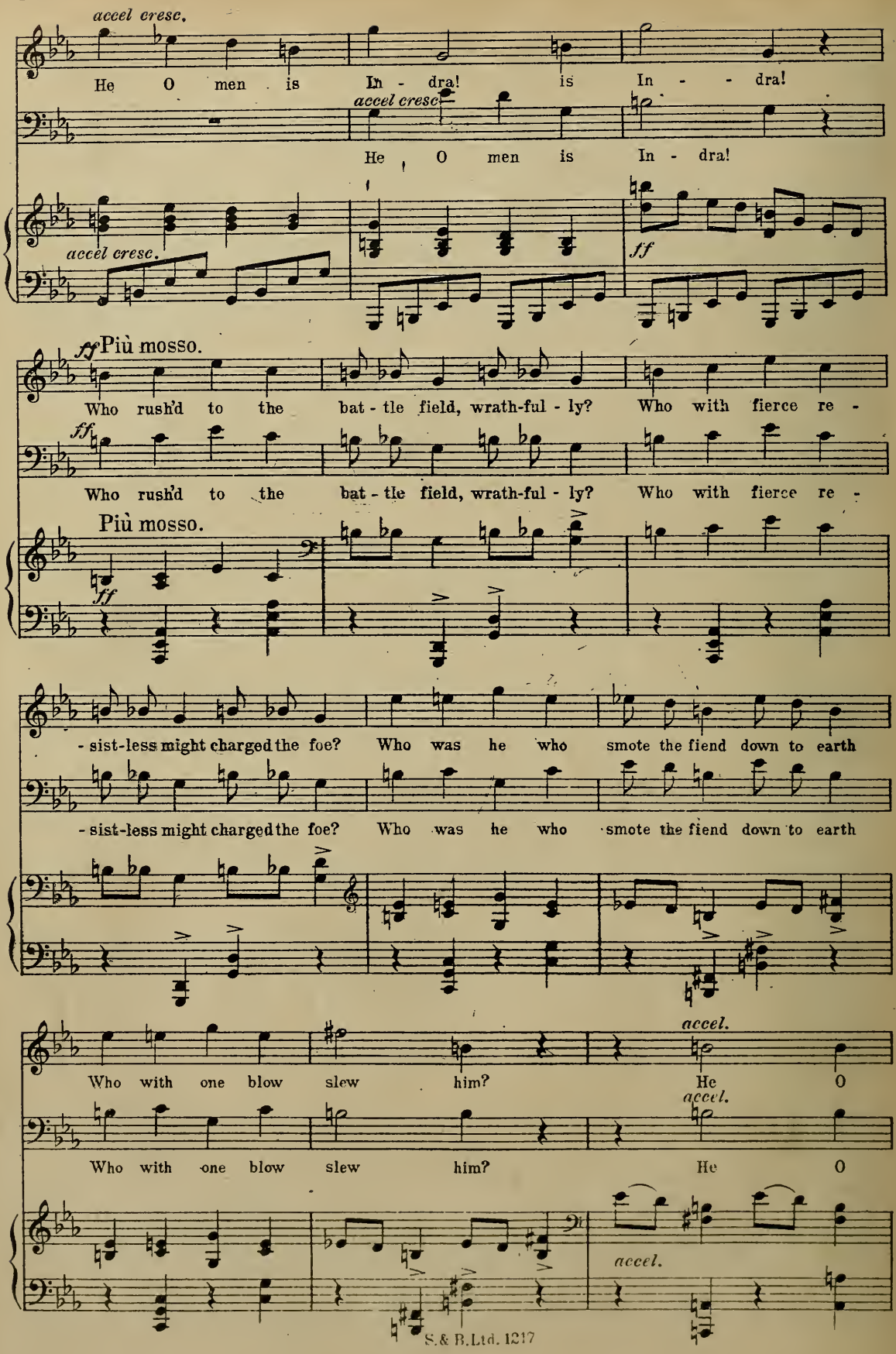
HYMN TO INDRA.

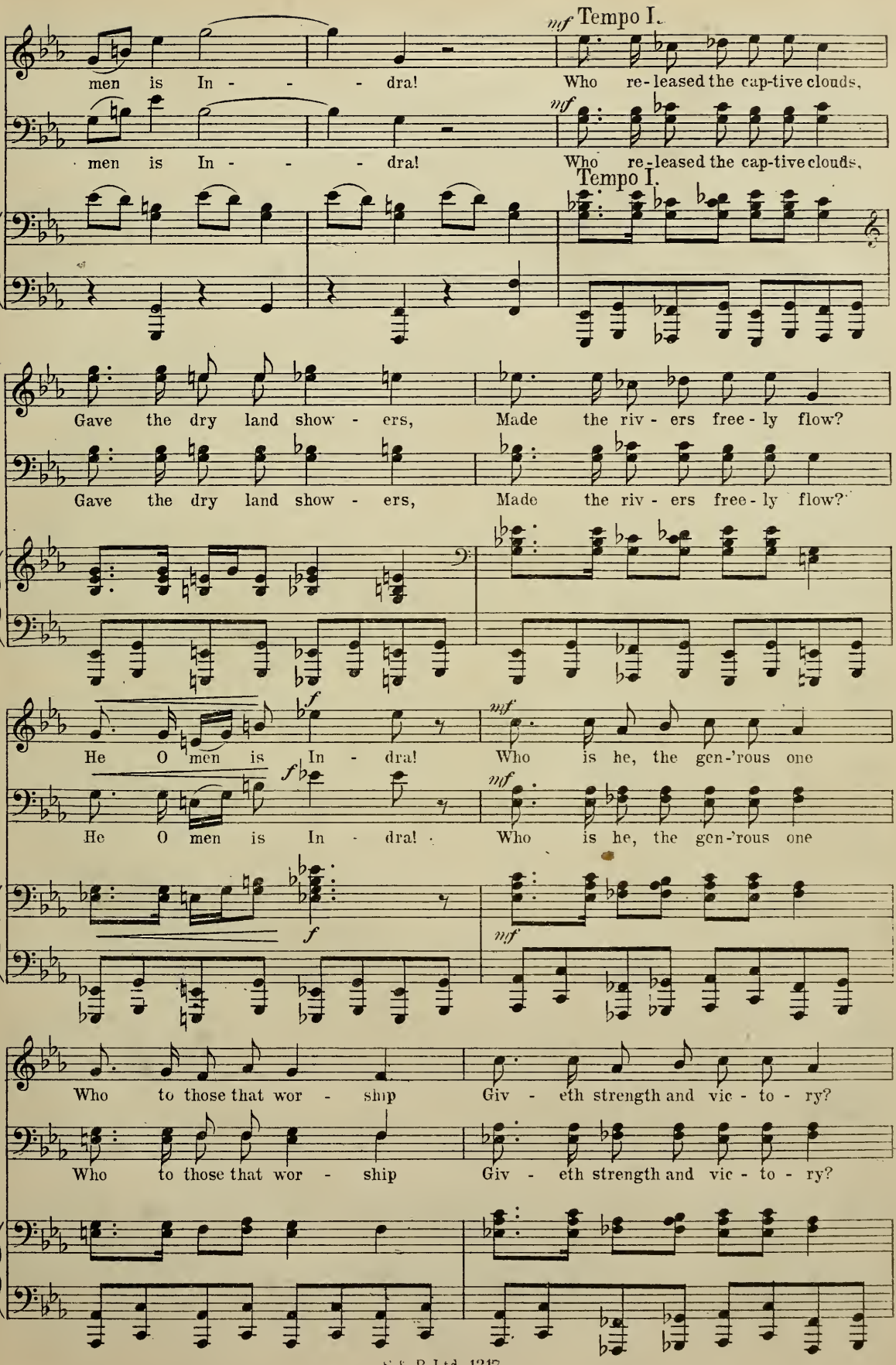
Indra is god of heaven, storm and battle.

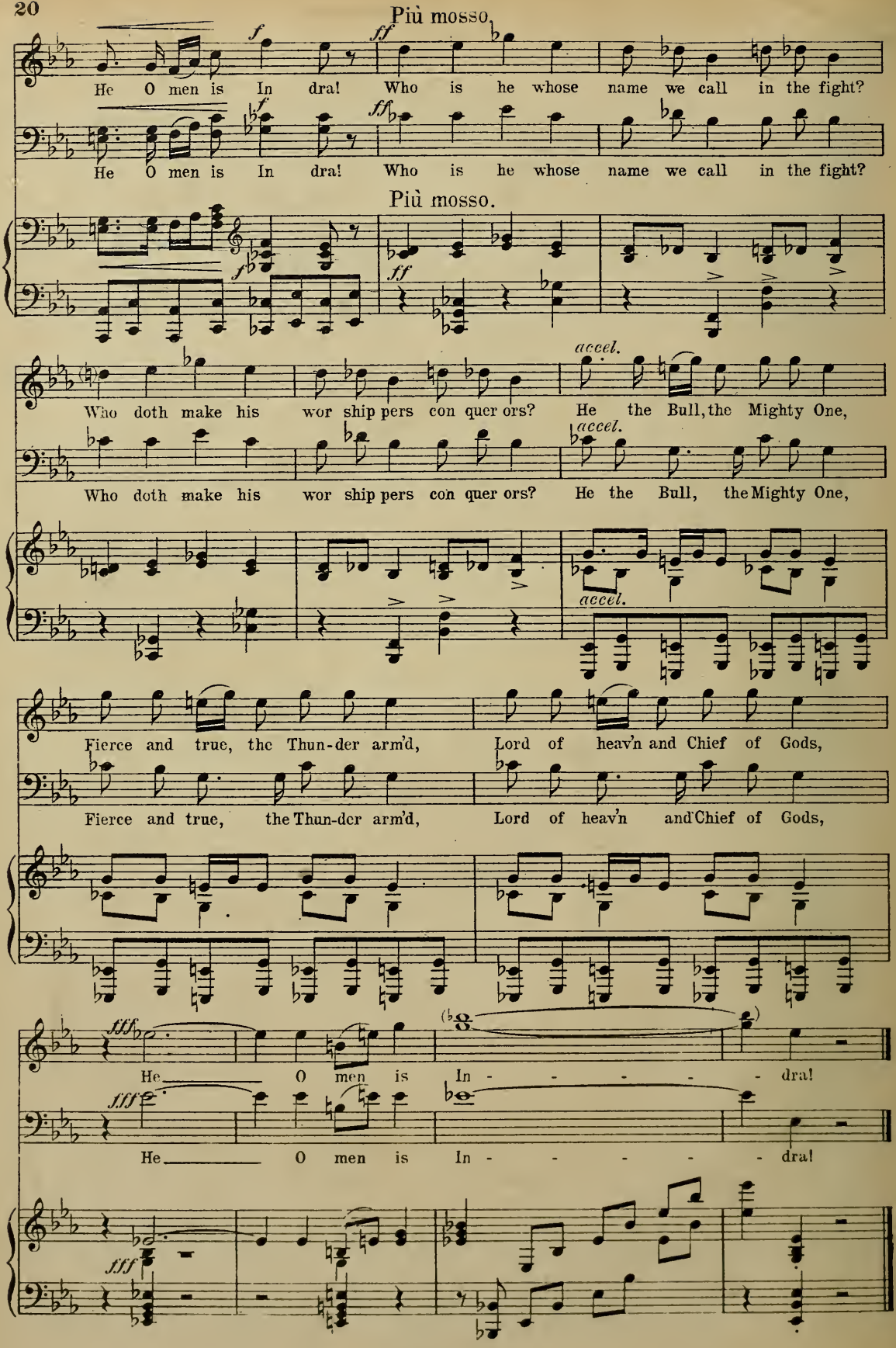

Allegro moderato. ♩ = 84.
TENORS.
mf
Who is he of lof - ty pow'r,
BASSES.
mf
Who is he of lof - ty pow'r,
Allegro moderato. ♩ = 84.
PIANO.
mf
f
Guar-dian of the Gods?— Who supports the heavn's a - lone? He O men is In - dra!
Guar-dian of the Gods?— Who supports the heavn's a - lone? He O men is In - dra!
f

COPYRIGHT IN U.S.A. MCMXII, BY GUSTAV T. HOLST.


mf
When the moun-tains shake with fear, When the earth is quak - ing,
mf
When the moun-tains shake with fear, When the earth is quak - ing,
mf
f
Who is he that holds all fast? He O men is In - dra!
f
Who is he that holds all fast? He O men is In - dra! When the drag - on of
p
f
p
drought had seized the clouds and rain Like to kine he ga-ther'd them to his cave.
f
Who was the he - ro that heard our pray'rs? Who was the war - ri - or thun - der armed?
f
Who was the he - ro that heard our pray'rs? Who was the war - ri - or thun - der armed?
f


accel cresc.
He O men is In - dra! is In - - dra!
accel cresc.
He O men is In - dra!
accel cresc.
ff
ff Più mosso.
Who rush'd to the bat - tle field, wrath-ful - ly? Who with fierce re -
ff
Who rush'd to the bat - tle field, wrath-ful - ly? Who with fierce re -
Più mosso.
ff
- sist-less might charged the foe? Who was he who smote the fiend down to earth
- sist-less might charged the foe? Who was he who smote the fiend down to earth
accel.
Who with one blow slew him? He O
accel.
Who with one blow slew him? He O
accel.


mf Tempo I.
men is In - - - dra! Who re-leased the cap-tive clouds,
men is In - - - dra! Who re-leased the cap-tive clouds,
Tempo I.
Gave the dry land show - ers, Made the riv - ers free - ly flow?
Gave the dry land show - ers, Made the riv - ers free - ly flow?
He O men is In - dra! Who is he, the gen-'rous one
He O men is In - dra! Who is he, the gen-'rous one
Who to those that wor - ship Giv - eth strength and vic - to - ry?
Who to those that wor - ship Giv - eth strength and vic - to - ry?


Più mosso.
He O men is In dra! Who is he whose name we call in the fight?
He O men is In dra! Who is he whose name we call in the fight?
Più mosso.
accel.
Who doth make his wor ship pers con quer ors? He the Bull, the Mighty One,
Who doth make his wor ship pers con quer ors? He the Bull, the Mighty One,
accel.
Fierce and true, the Thun-der arm'd, Lord of heav'n and Chief of Gods,
Fierce and true, the Thun-der arm'd, Lord of heav'n and Chief of Gods,
He O men is In - - - - dra!
He O men is In - - - - dra!

CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV T. HOLST.

OP. 26.

THIRD GROUP.

FOUR HYMNS FOR FEMALE VOICES
WITH ACCOMPANIMENT FOR HARP OR PIANO.

1. Hymn to the Dawn.
2. Hymn to the Waters.
3. Hymn to Vena.
4. Hymn of the Travellers.

Copyright.

Also published in Tonic Sol-fa
PRICE 8D NET.

Price 1/4 net

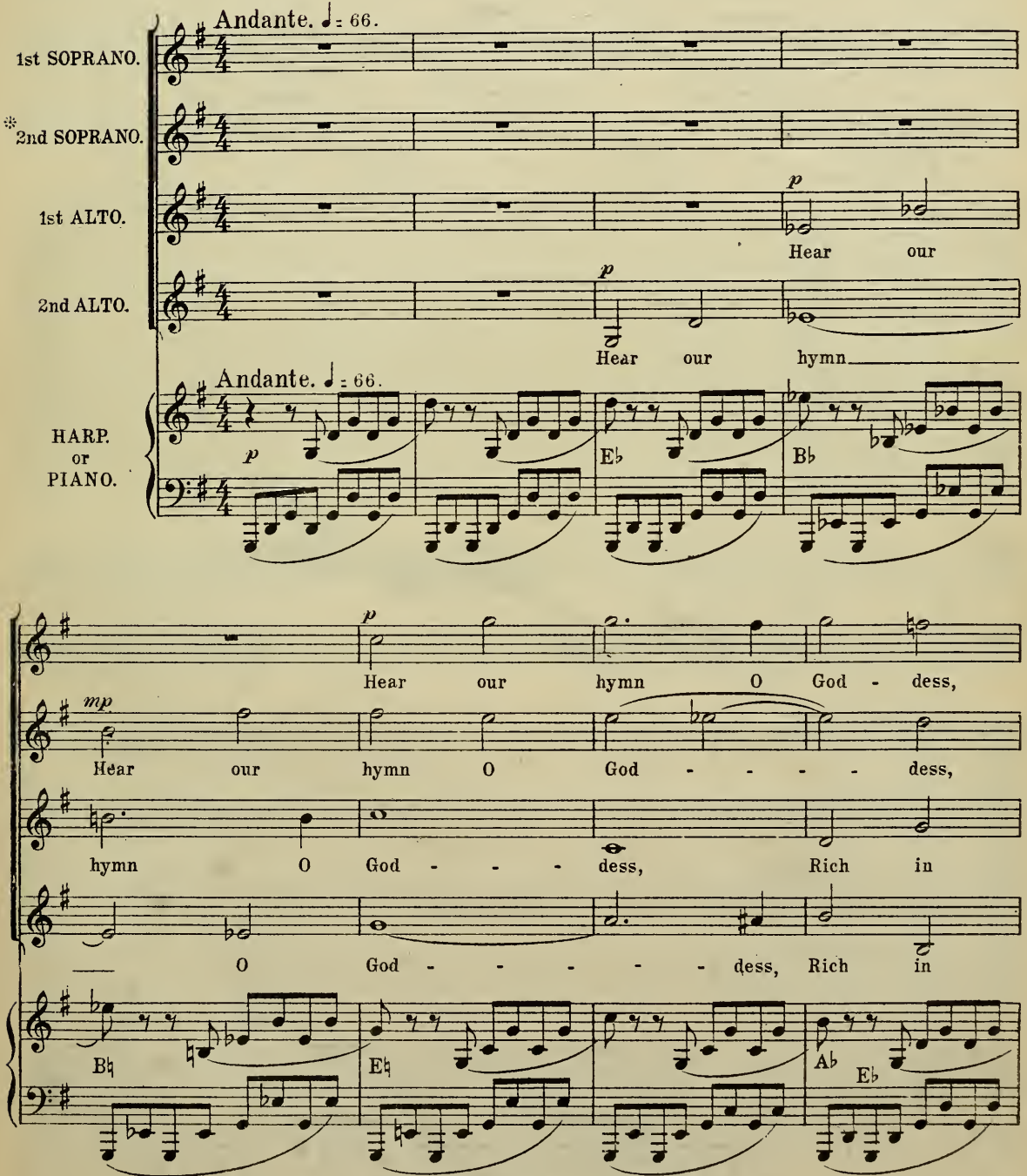
LONDON:
STAINER & BELL, LTD.,
58 Berners Street, W.1.

Choral Hymns from the Rig Veda.

Third Group.

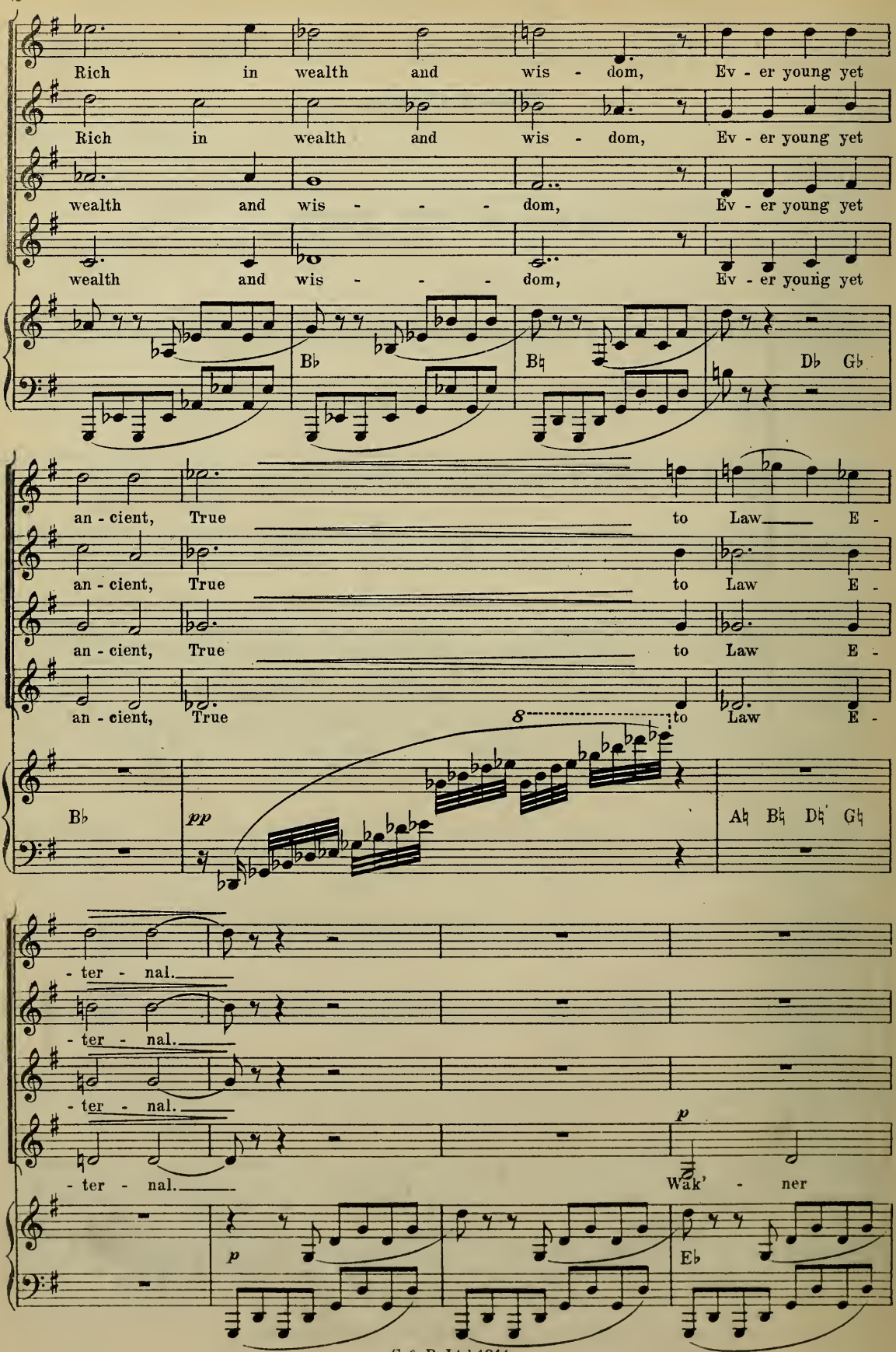
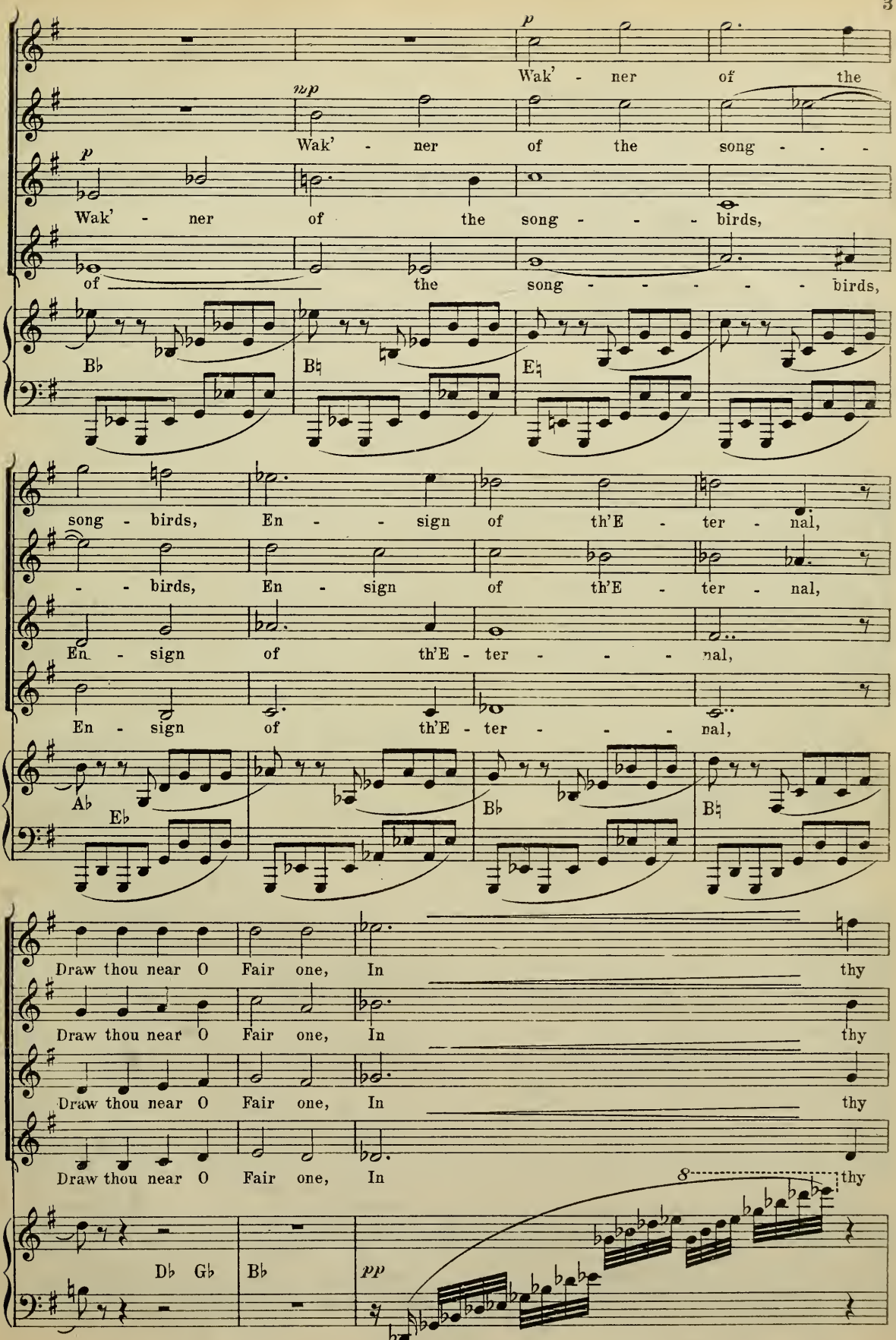
GUSTAV T. HOLST.

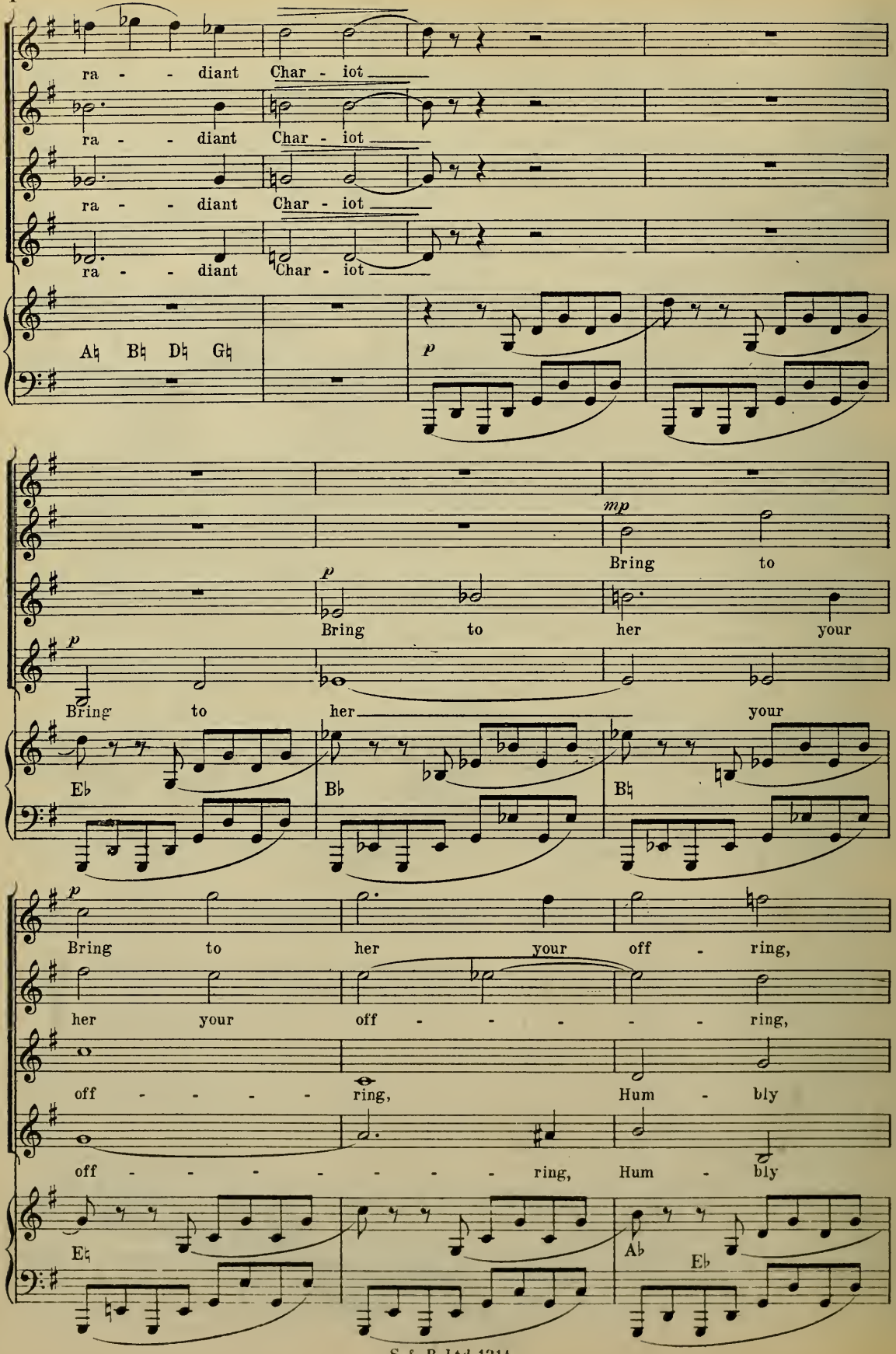
I.
HYMN TO THE DAWN.

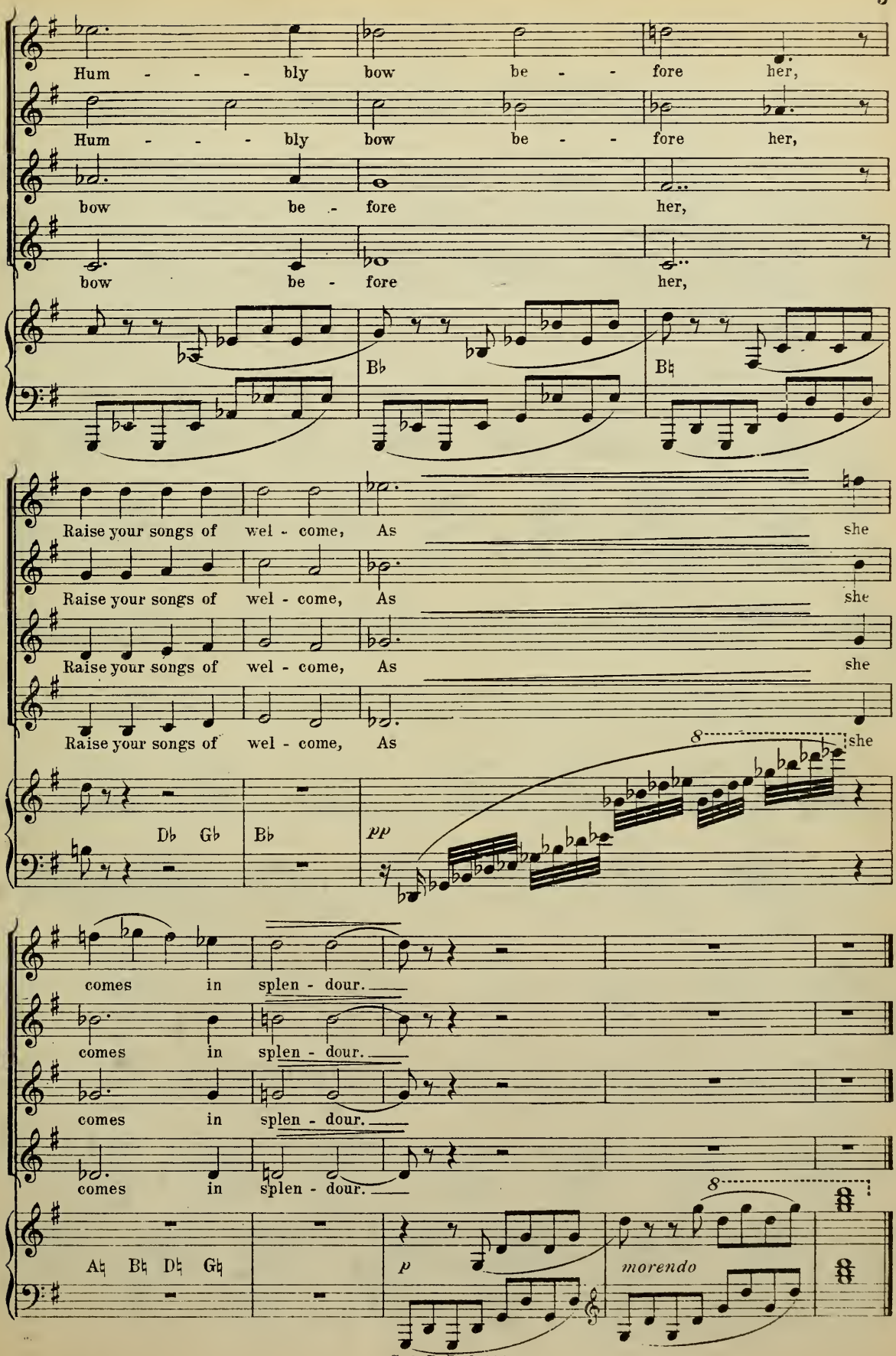


*As the second Soprano has the melody, this part should slightly predominate.

Copyright in U. S. A. MCMXII, by Gustav T. Holst.


Rich in wealth and wis - dom, Ev - er young yet
Rich in wealth and wis - dom, Ev - er young yet
wealth and wis - - - dom, Ev - er young yet
wealth and wis - - - dom, Ev - er young yet
B♭
B♮
D♭ G♭
an - cient, True to Law E -
an - cient, True to Law E -
an - cient, True to Law E -
an - cient, True to Law E -
8
B♭
pp
A♮ B♮ D♮ G♮
- ter - nal.
- ter - nal.
- ter - nal.
- ter - nal.
p
Wak' - ner
p
E♭

p
Wak' - ner of the
mp
Wak' - ner of the song - - -
p
Wak' - ner of the song - - - birds,
of the song - - - - - birds,
B♭
B♮
E♮
song - birds, En - - sign of th'E - ter - nal,
- - birds, En - sign of th'E - ter - nal,
En - sign of th'E - ter - - - nal,
En - sign of th'E - ter - - - nal,
A♭
E♭
B♭
B♮
Draw thou near O Fair one, In thy
Draw thou near O Fair one, In thy
Draw thou near O Fair one, In thy
Draw thou near O Fair one, In thy
8
D♭ G♭
B♭
pp

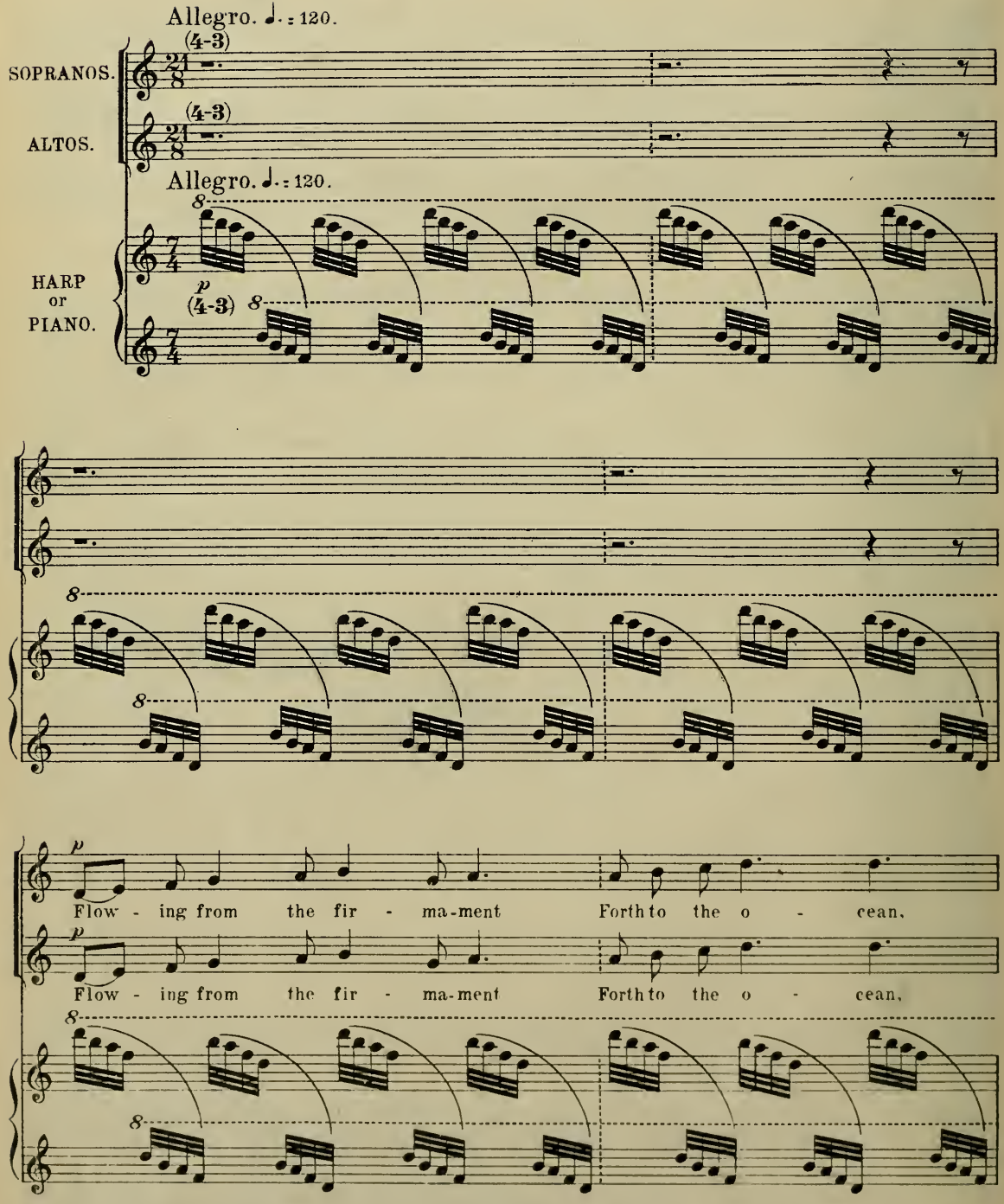

ra - - diant Char - iot
ra - - diant Char - iot
ra - - diant Char - iot
ra - - diant Char - iot
A♮ B♮ D♮ G♮
p
mp
Bring to
p
Bring to her your
p
Bring to her your
E♭
B♭
B♮
p
Bring to her your off - ring,
her your off - - - - - ring,
off - - - - ring, Hum - bly
off - - - - - - - ring, Hum - bly
E♮
A♭
E♭


Hum - - - bly bow be - - fore her,
Hum - - - bly bow be - - fore her,
bow be - fore her,
bow be - fore her,
B♭
B♮
Raise your songs of wel - come, As she
Raise your songs of wel - come, As she
Raise your songs of wel - come, As she
Raise your songs of wel - come, As she
8
D♭ G♭
B♭
pp
comes in splen - dour.
comes in splen - dour.
comes in splen - dour.
comes in splen - dour.
8
A♮ B♮ D♮ G♮
p
morendo

II.

HYMN TO THE WATERS.

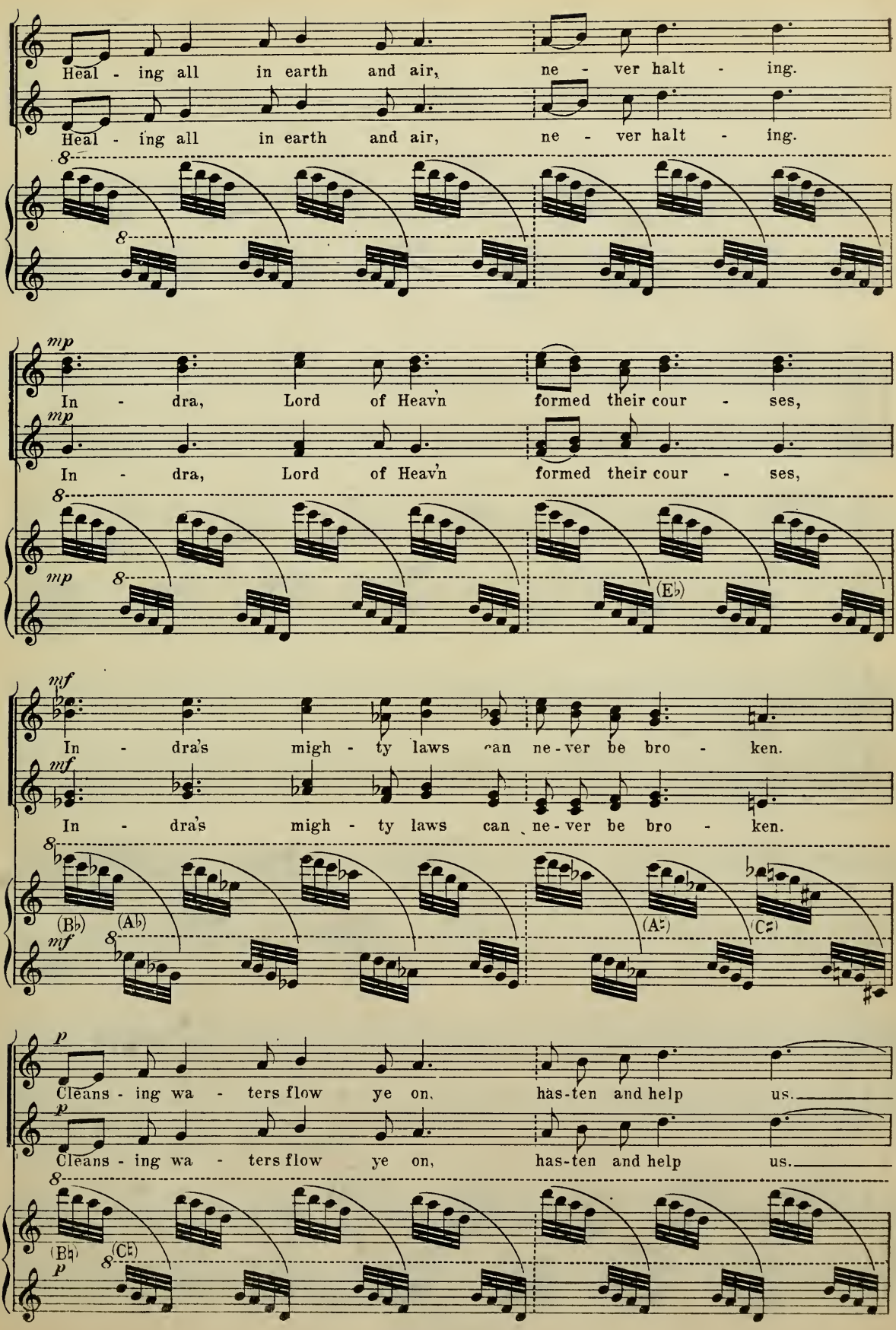
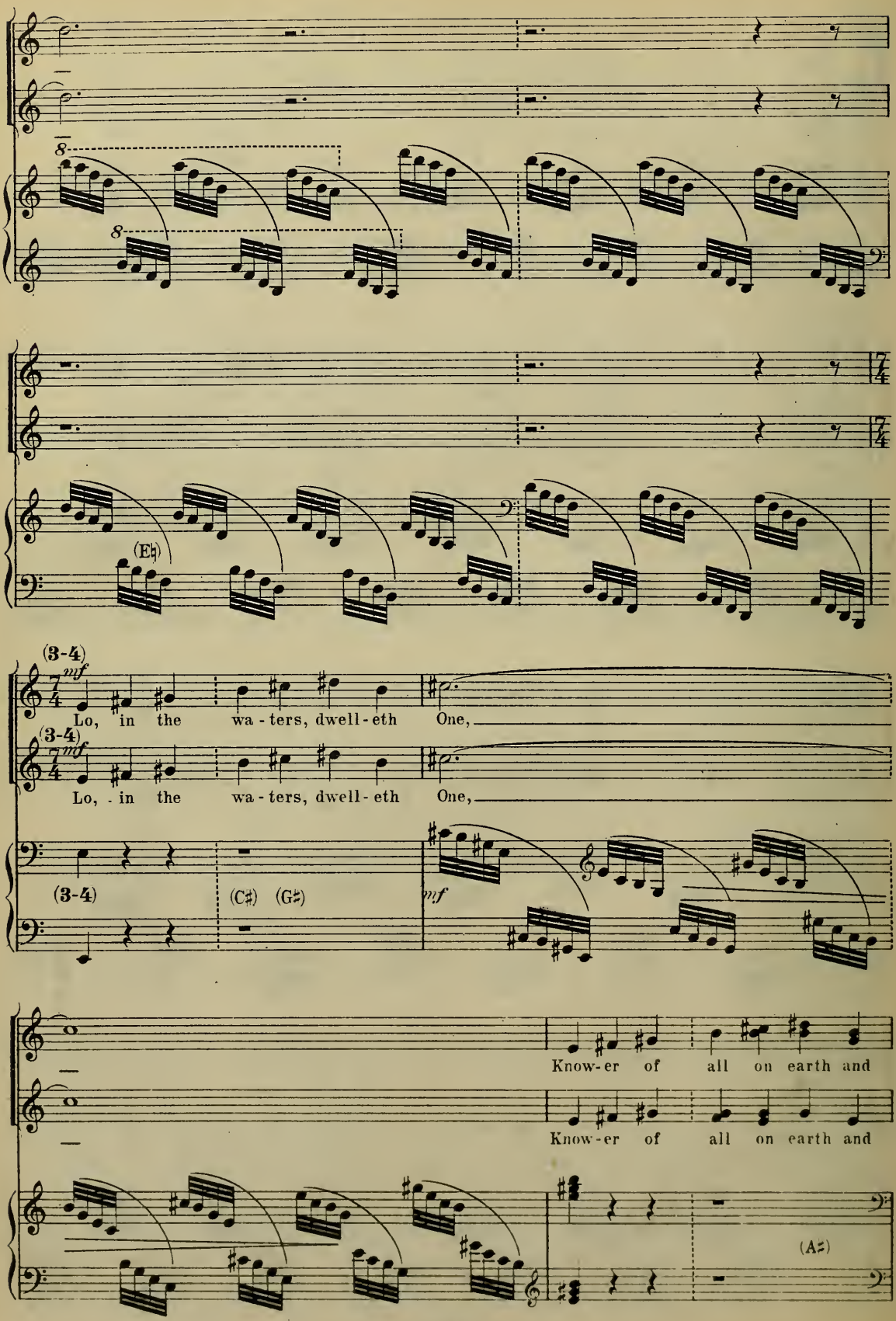
GUSTAV T. HOLST.

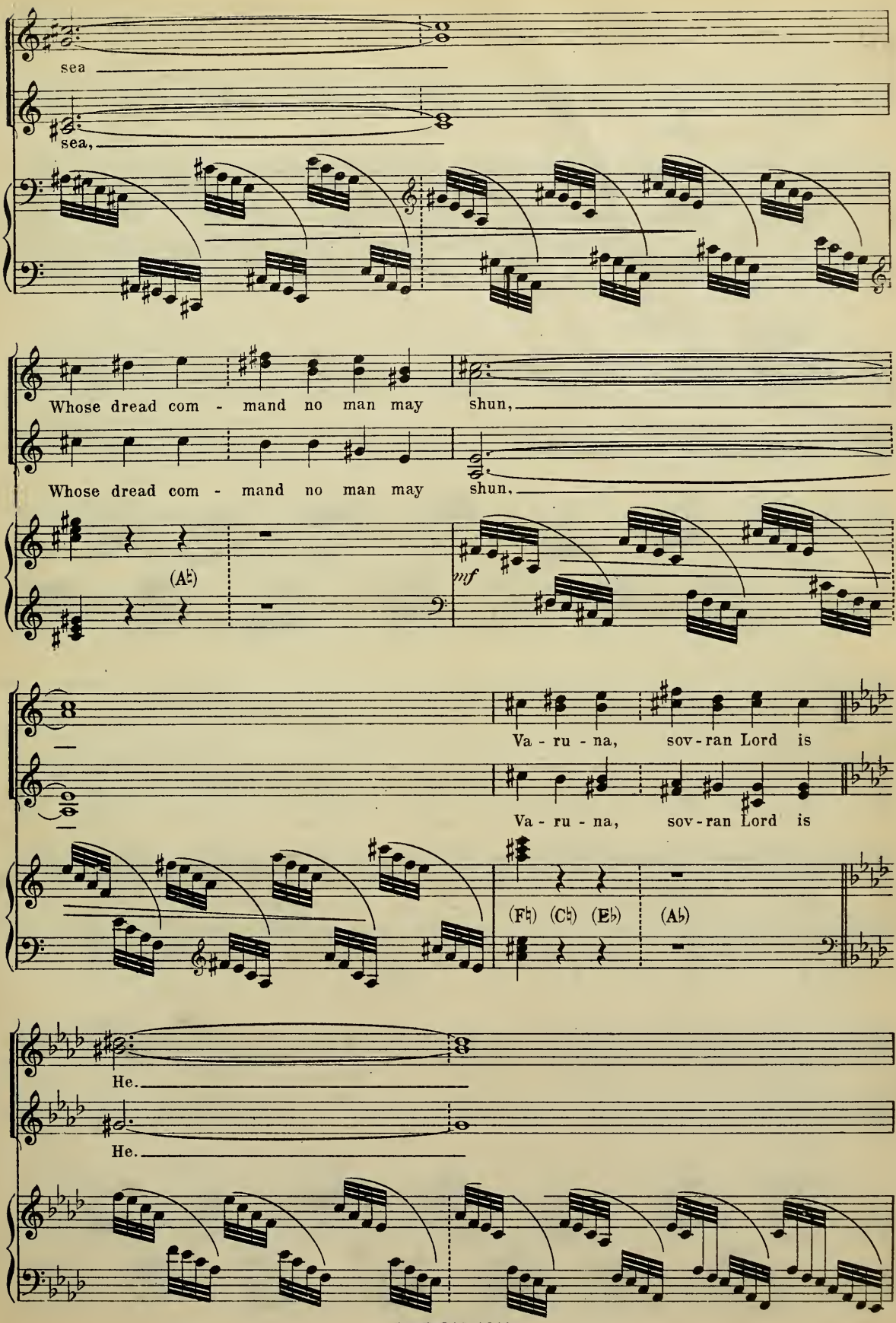
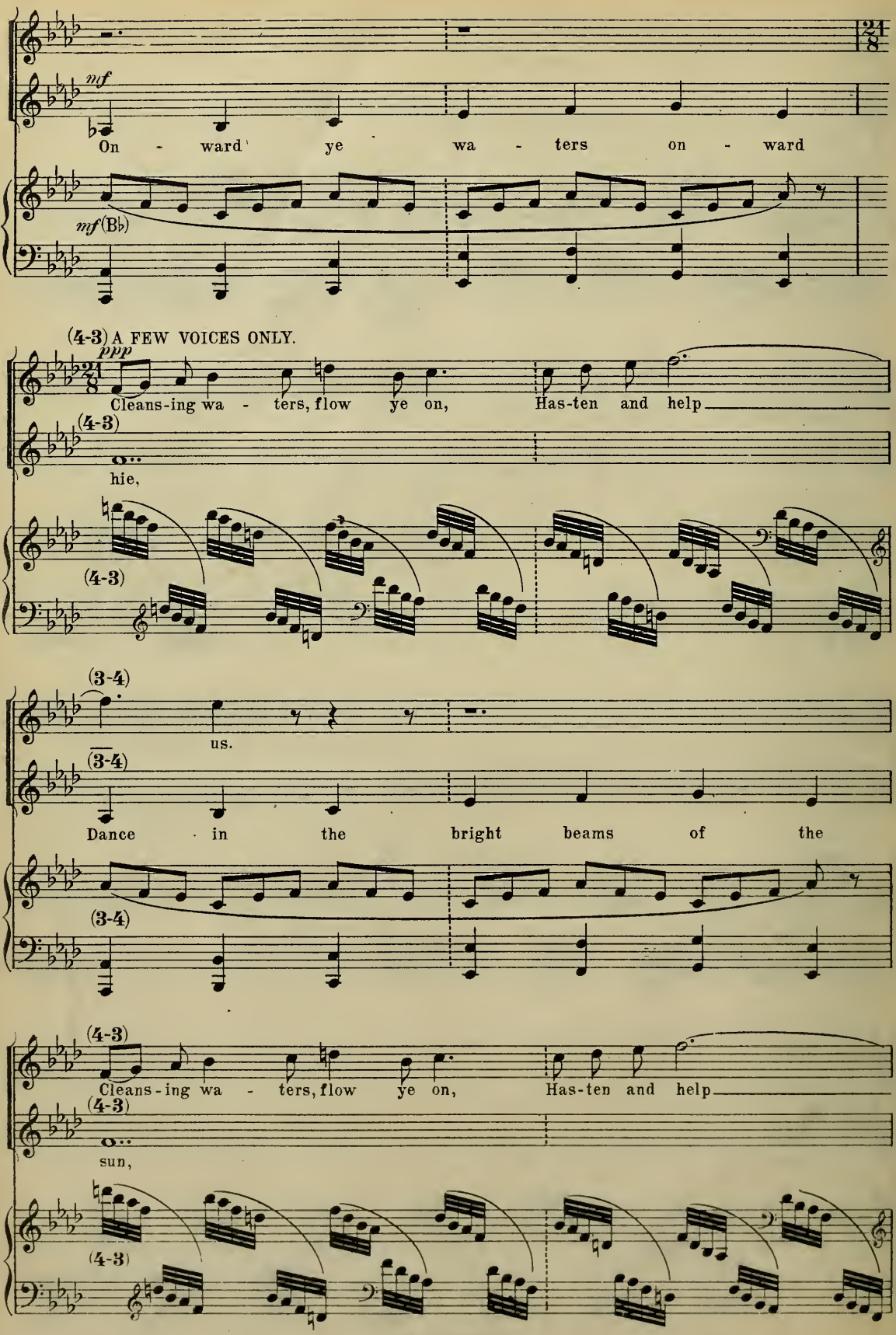
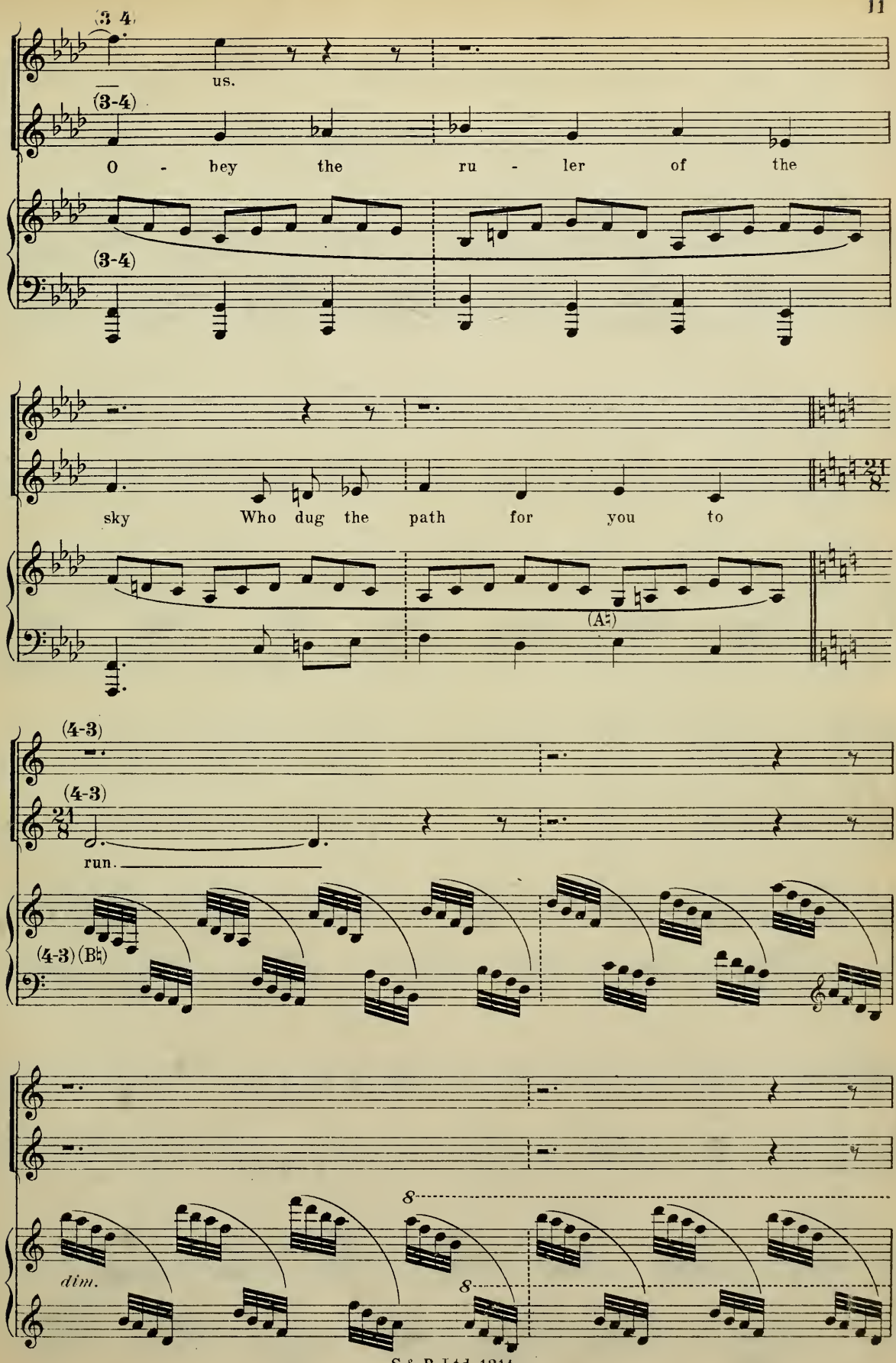

Allegro. ♩. = 120.
(4-3)
SOPRANOS.
ALTOS.
Allegro. ♩. = 120.
HARP or PIANO.
p
(4-3)
Flow - ing from the fir - ma-ment Forth to the o - cean,
Flow - ing from the fir - ma-ment Forth to the o - cean,

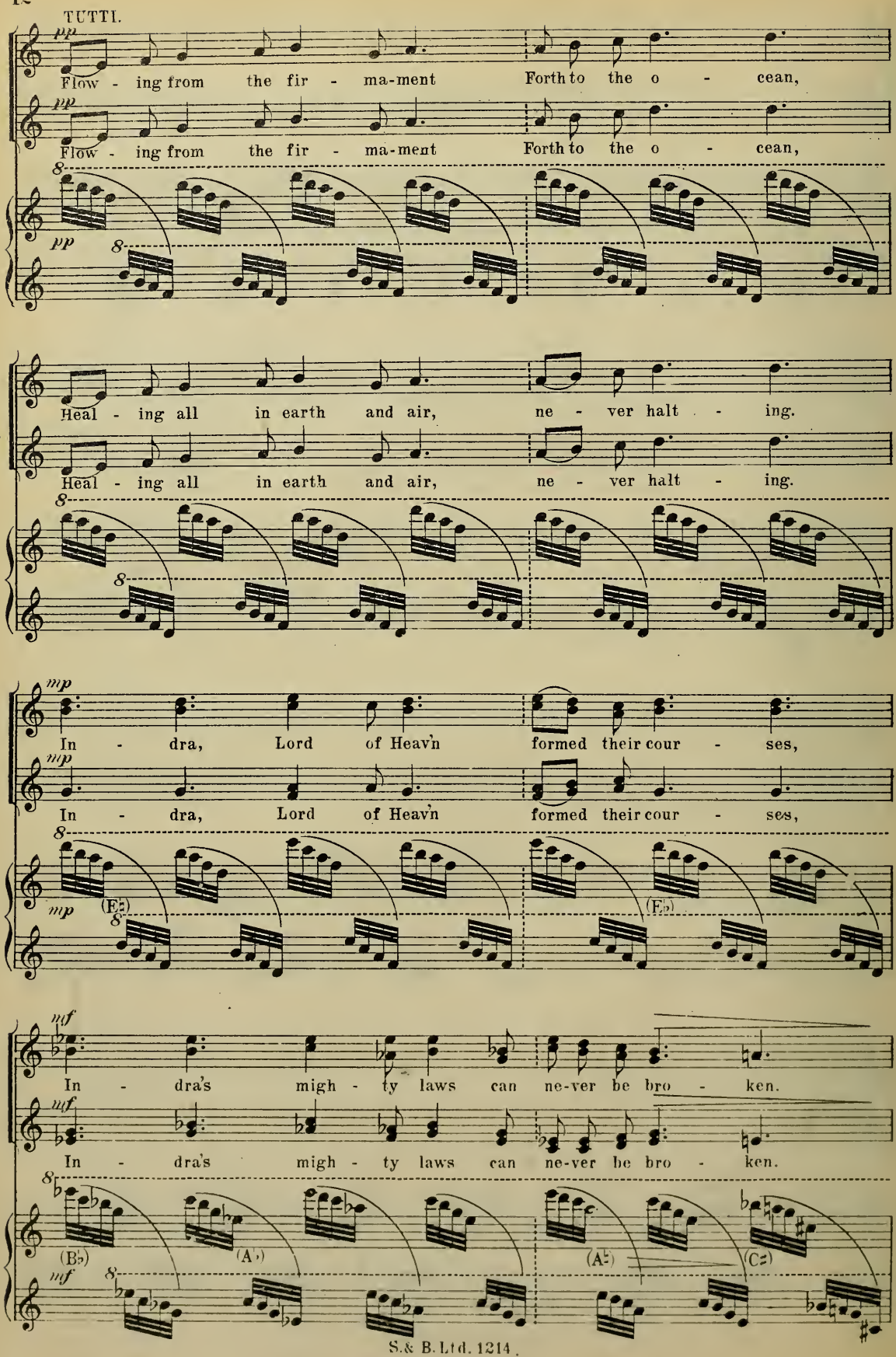
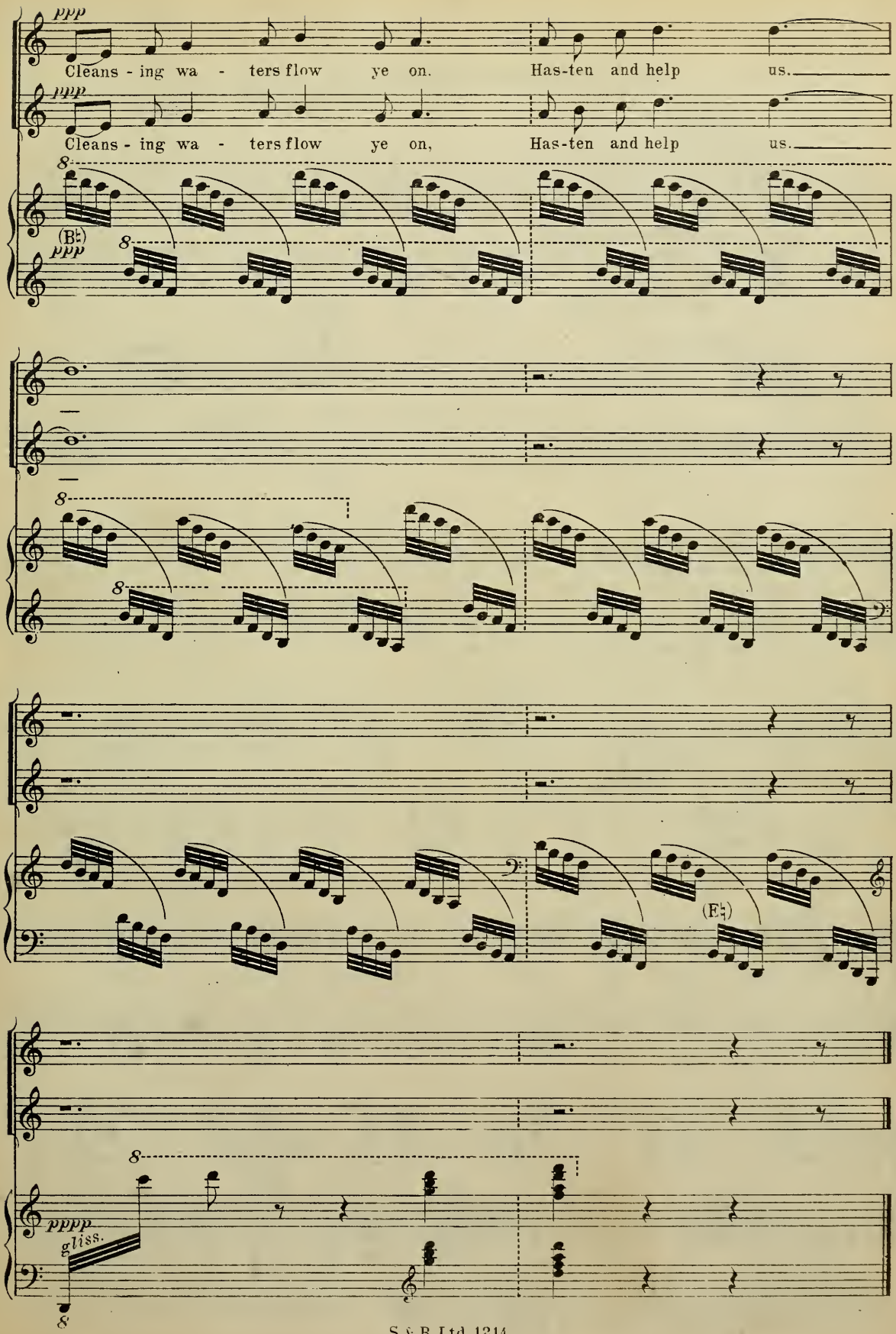
Note. (4-3) denotes that each bar is divided into one of four beats followed by one of three: (3-4) denotes that the three beats come before the four.

Copyright in U.S.A. MCMXII, by Gustav T. Holst.

S.& B. Ltd. 1214


Heal - ing all in earth and air, ne - ver halt - ing.
Heal - ing all in earth and air, ne - ver halt - ing.
mp
In - dra, Lord of Heav'n formed their cour - ses,
In - dra, Lord of Heav'n formed their cour - ses,
(Eb)
mf
In - dra's migh - ty laws can ne - ver be bro - ken.
In - dra's migh - ty laws can ne - ver be bro - ken.
(Bb)
(Ab)
(A♮)
(C♯)
p
Cleans - ing wa - ters flow ye on, has - ten and help us.
Cleans - ing wa - ters flow ye on, has - ten and help us.
(Bb)
(C♮)

(E♮)
(3-4)
mf
Lo, in the wa - ters, dwell - eth One,
(3-4)
mf
Lo, - in the wa - ters, dwell - eth One,
(3-4)
(C♯) (G♯)
mf
Know-er of all on earth and
Know-er of all on earth and
(A♯)

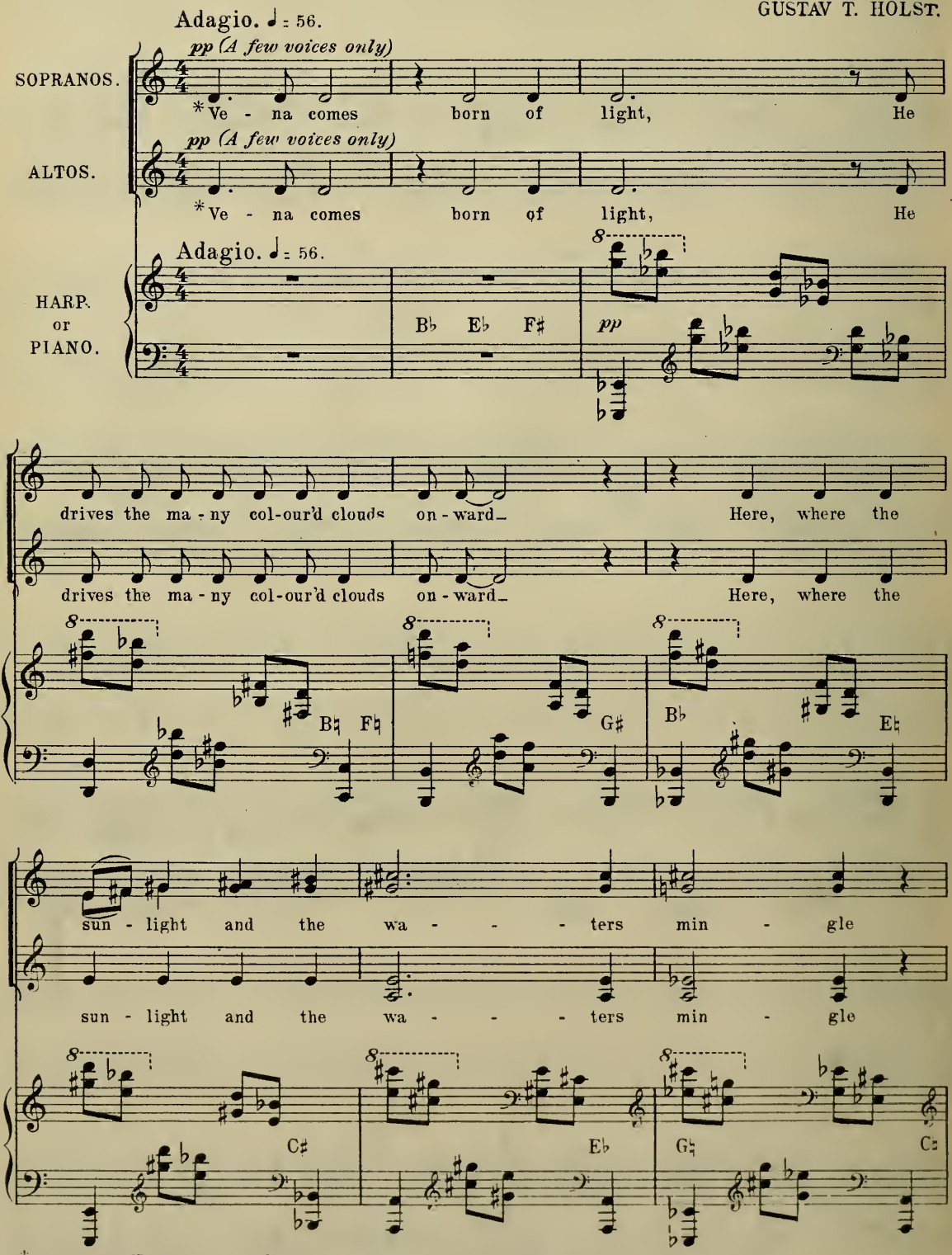

sea
sea,
Whose dread com - mand no man may shun,
Whose dread com - mand no man may shun,
(A♭)
mf
Va - ru - na, sov - ran Lord is
Va - ru - na, sov - ran Lord is
(F♮) (C♮) (E♭) (A♭)
He.
He.

mf
On - ward ye wa - ters on - ward
mf (B♭)
(4-3) A FEW VOICES ONLY.
ppp
Cleans-ing wa - ters, flow ye on, Has-ten and help
(4-3)
hie,
(4-3)
(3-4)
us.
(3-4)
Dance in the bright beams of the
(3-4)
(4-3)
Cleans-ing wa - ters, flow ye on, Has-ten and help
(4-3)
sun,
(4-3)

(3 4)
us.
(3-4)
O - bey the ru - ler of the
(3-4)
sky Who dug the path for you to
(A♯)
(4-3)
(4-3)
run.
(4-3) (B♮)
dim.
8
8


TUTTI.
pp
Flow - ing from the fir - ma-ment Forth to the o - cean,
pp
Flow - ing from the fir - ma-ment Forth to the o - cean,
8
pp
8
Heal - ing all in earth and air, ne - ver halt - ing.
Heal - ing all in earth and air, ne - ver halt - ing.
8
8
mp
In - dra, Lord of Heav'n formed their cour - ses,
mp
In - dra, Lord of Heav'n formed their cour - ses,
8
mp
(E♭)
8
(F♭)
mf
In - dra's migh - ty laws can ne-ver be bro - ken.
mf
In - dra's migh - ty laws can ne-ver be bro - ken.
8
(B♭)
(A♭)
(A♭)
(C♭)
mf
8

ppp
Cleans - ing wa - ters flow ye on. Has-ten and help us.
ppp
Cleans - ing wa - ters flow ye on, Has-ten and help us.
8
(B♭)
ppp
8
8
8
(E♭)
8
pppp
gliss.
8

III.

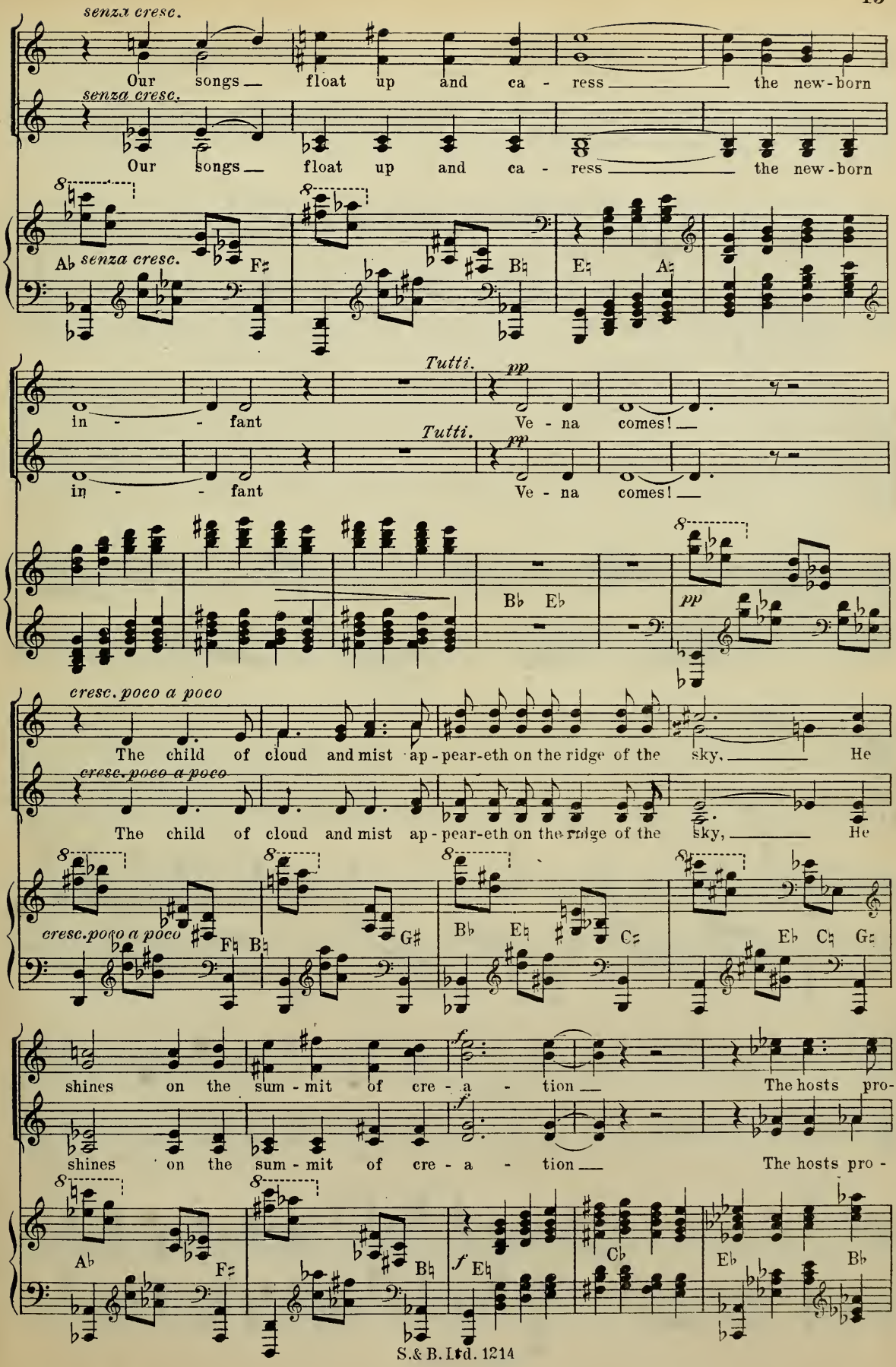
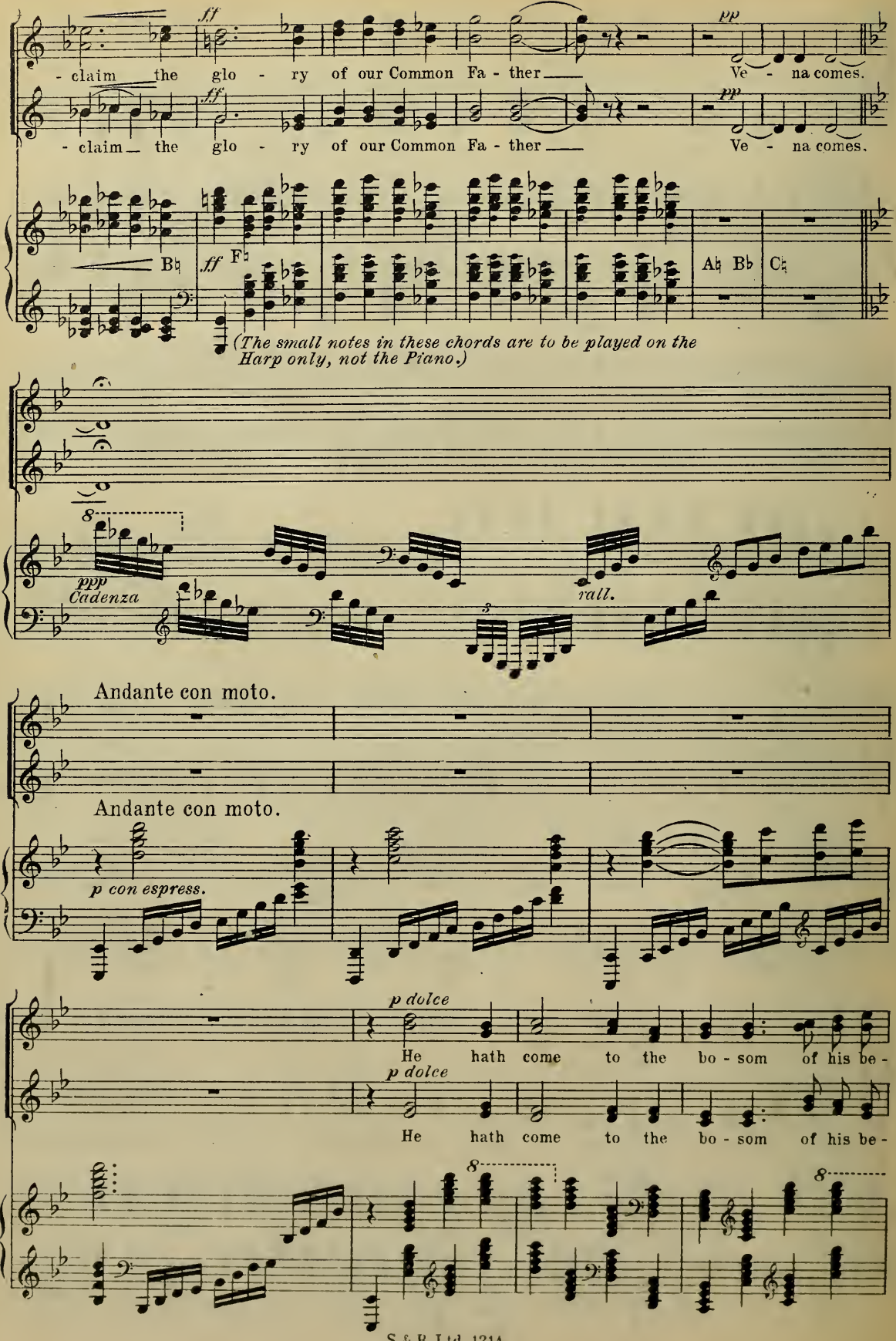
HYMN TO VENA.

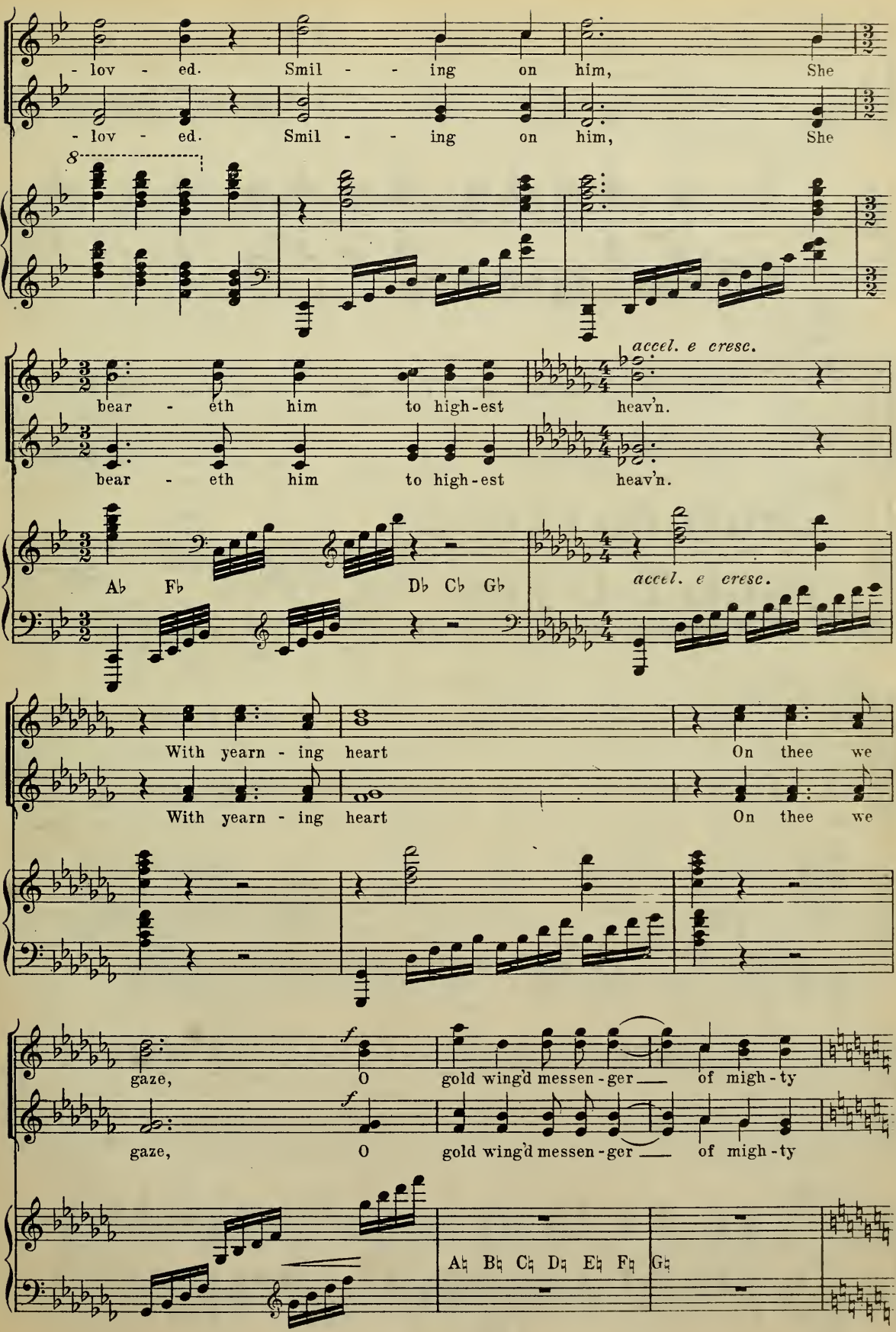
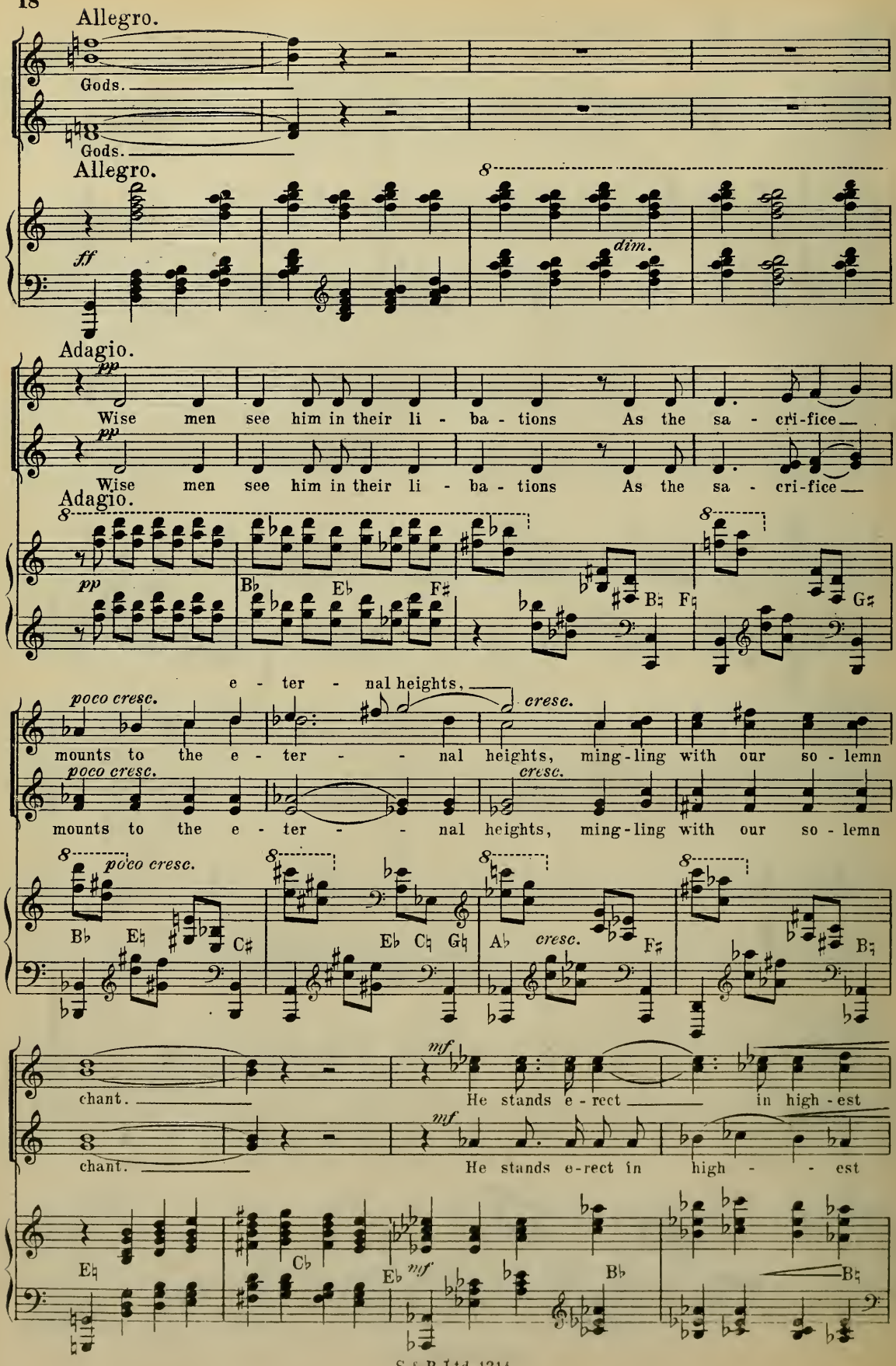
(THE SUN RISING THROUGH THE MIST.)

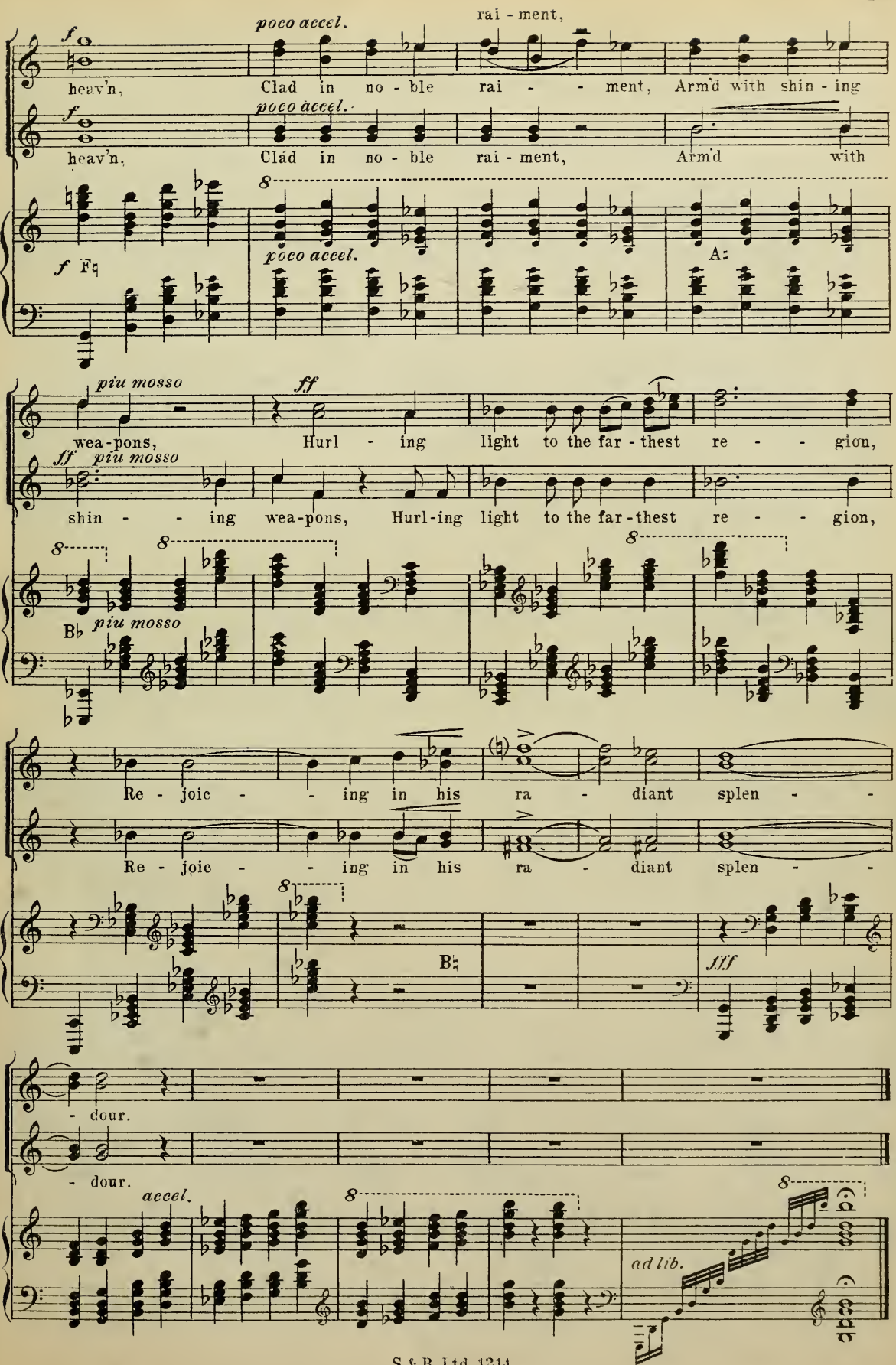
GUSTAV T. HOLST.

Adagio. ♩ = 56.
pp (A few voices only)
SOPRANOS.
*Ve - na comes born of light, He
pp (A few voices only)
ALTOS.
*Ve - na comes born of light, He
Adagio. ♩ = 56.
HARP. or PIANO.
B♭ E♭ F♯
pp
drives the ma - ny col-our'd clouds on - ward— Here, where the
drives the ma - ny col-our'd clouds on - ward— Here, where the
B♮ F♮
G♯
B♭
E♮
sun - light and the wa - - - - ters min - gle
sun - light and the wa - - - - ters min - gle
C♯
E♭
G♮
C♮

* pronounce *Vayna*.

Note. All the chords are to be struck well together and not played in the usual 'arpeggio' manner.

Copyright in U.S.A. MCMXII, by Gustav T. Holst.

senza cresc.
Our songs float up and ca - ress the new-born
senza cresc.
Our songs float up and ca - ress the new-born
Ab senza cresc. F♯ B♭ E♭ A♭
Tutti. pp
in - - fant Ve - na comes!
Tutti. pp
in - - fant Ve - na comes!
B♭ E♭ pp
cresc. poco a poco
The child of cloud and mist ap - pear-eth on the ridge of the sky, He
cresc. poco a poco
The child of cloud and mist ap - pear-eth on the ridge of the sky, He
cresc. poco a poco F♮ B♭ G♯ B♭ E♭ C♯ E♭ C♮ G♯
shines on the sum - mit of cre - a - tion The hosts pro-
f
shines on the sum - mit of cre - a - tion The hosts pro -
Ab F♯ B♭ f E♭ C♭ E♭ B♭

ff
- claim the glo - ry of our Common Fa - ther
pp
Ve - na comes.
ff
- claim the glo - ry of our Common Fa - ther
pp
Ve - na comes.
B♮
ff F♮
A♮ B♭ C♮
(The small notes in these chords are to be played on the Harp only, not the Piano.)
8
ppp
Cadenza
rall.
3
Andante con moto.
Andante con moto.
p con espress.
p dolce
He hath come to the bo - som of his be -
p dolce
He hath come to the bo - som of his be -
8
8


- lov - ed. Smil - - ing on him, She
- lov - ed. Smil - - ing on him, She
8
accel. e cresc.
bear - eth him to high-est heav'n.
bear - eth him to high-est heav'n.
Ab Fb Db Cb Gb
accel. e cresc.
With yearn - ing heart On thee we
With yearn - ing heart On thee we
f
gaze, O gold wing'd messen - ger — of migh - ty
f
gaze, O gold wing'd messen - ger — of migh - ty
Ab Bb Cb Db Eb Fb Gb

Allegro.
Gods.
Gods.
Allegro.
ff
dim.
Adagio.
pp
Wise men see him in their li - ba - tions As the sa - cri-fice
pp
Wise men see him in their li - ba - tions As the sa - cri-fice
Adagio.
pp
e - ter - nal heights,
poco cresc.
cresc.
mounts to the e - ter - - nal heights, ming-ling with our so - lemn
poco cresc.
cresc.
mounts to the e - ter - - nal heights, ming-ling with our so - lemn
poco cresc.
cresc.
chant.
mf
He stands e - rect in high - est
chant.
mf
He stands e-rect in high - - est
mf

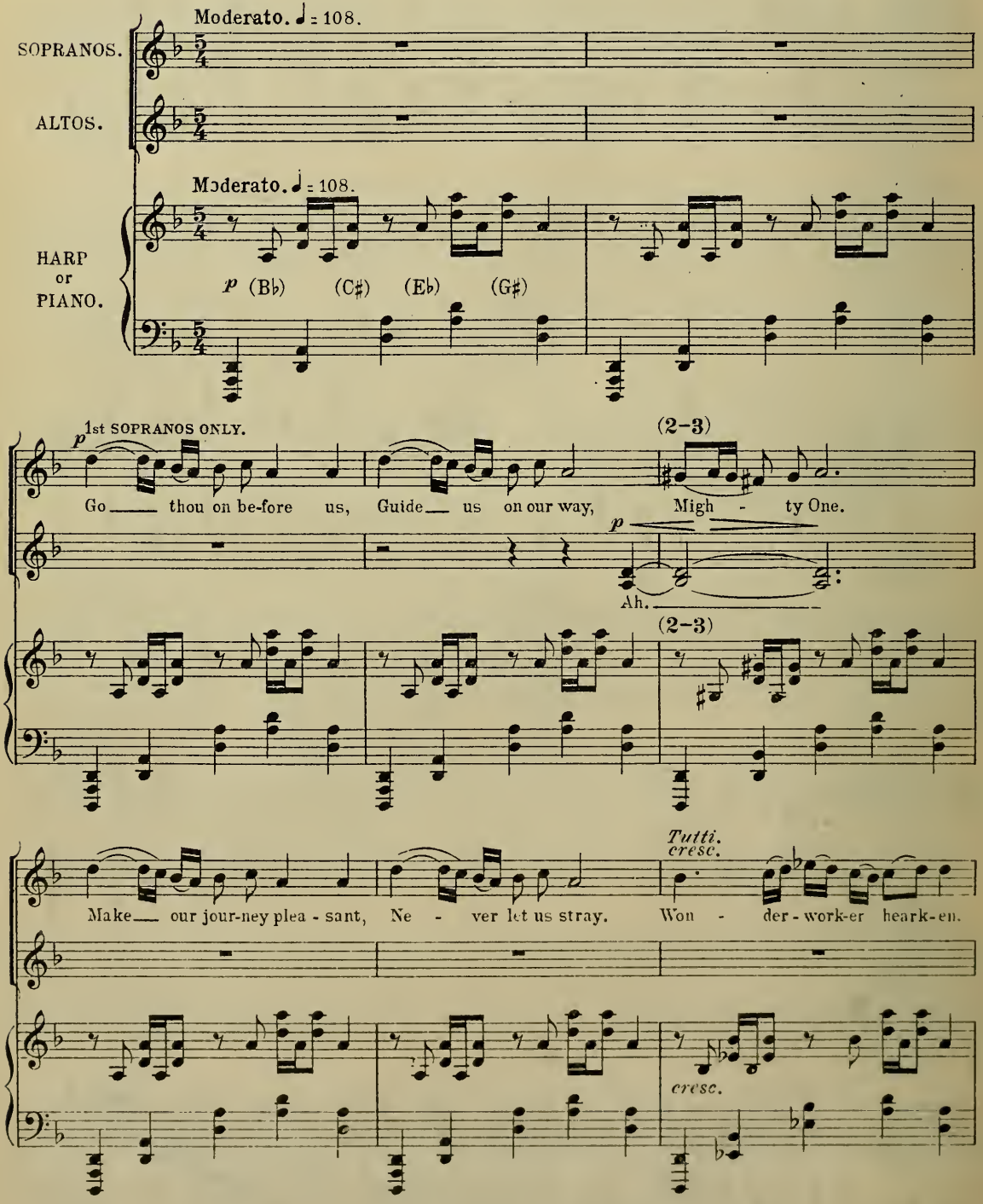

rai - ment,
poco accel.
heav'n, Clad in no - ble rai - - ment, Arm'd with shin - ing
heav'n, Clad in no - ble rai - ment, Arm'd with
poco accel.
poco accel.
piu mosso
ff
wea - pons, Hurl - ing light to the far - thest re - - gion,
ff piu mosso
shin - - ing wea - pons, Hurl - ing light to the far - thest re - - gion,
piu mosso
Re - joic - - ing in his ra - diant splen - -
Re - joic - - ing in his ra - diant splen - -
fff
- dour.
- dour.
accel.
ad lib.

IV.

HYMN OF THE TRAVELLERS.

The God invoked in this hymn is the Guide of travellers
along the roads of this world and along that leading to the next.

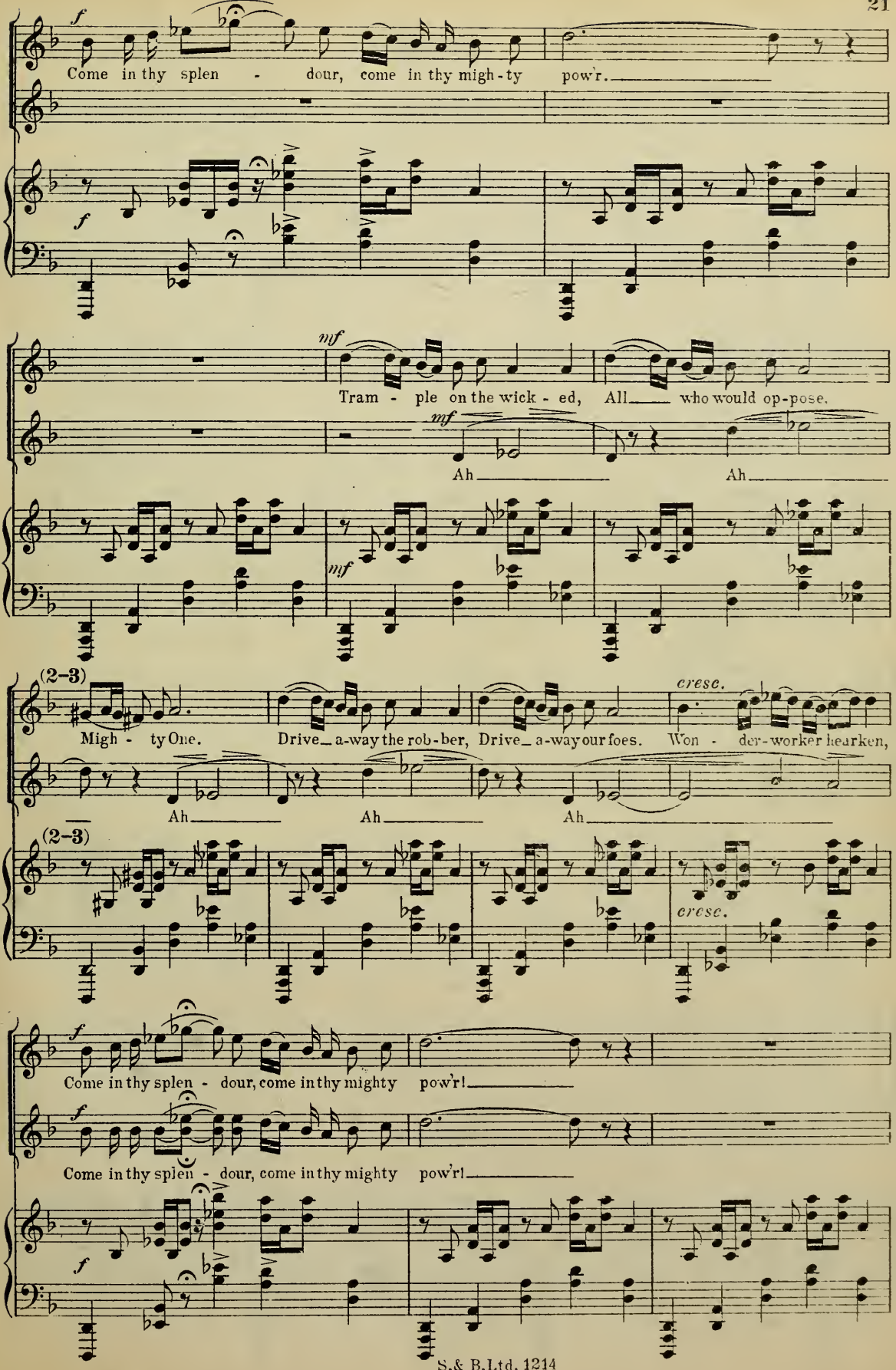
GUSTAV T. HOLST.

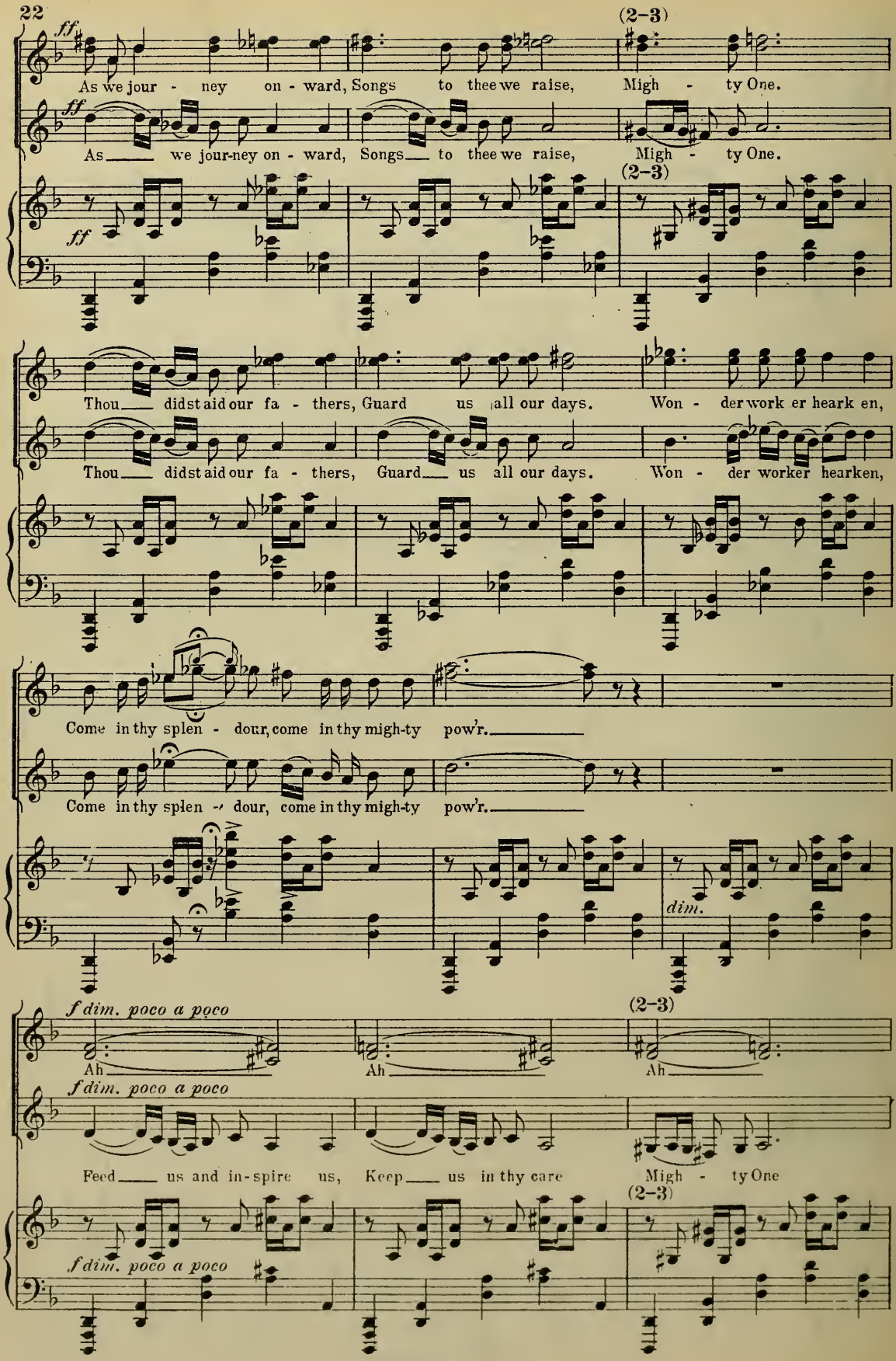


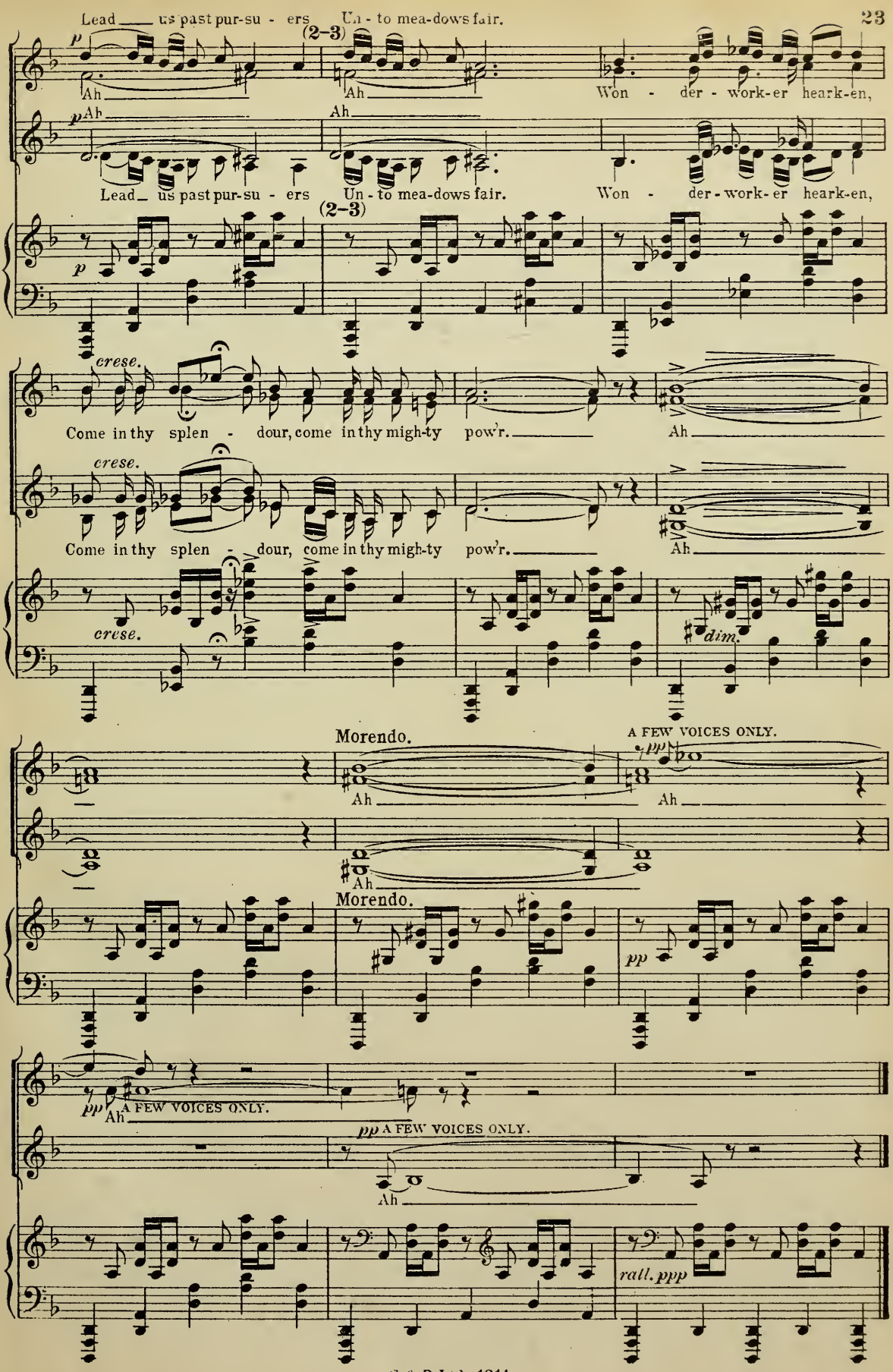
Note. The normal rythmn is that of three beats followed by two. When the two come first 2-3 is written over the bar

Copyright in U.S.A. MCMXII, by Gustav T. Holst.

S.& B.Ltd. 1214


f
Come in thy splen - dour, come in thy migh-ty pow'r.
f
mf
Tram - ple on the wick - ed, All who would op-pose.
mf
Ah Ah
mf
(2-3)
Migh - ty One. Drive a-way the rob-ber, Drive a-way our foes. Won - der-worker hearken,
cresc.
Ah Ah Ah
(2-3)
cresc.
f
Come in thy splen - dour, come in thy mighty pow'r!
f
Come in thy splen - dour, come in thy mighty pow'r!
f


ff
(2-3)
As we jour - ney on - ward, Songs to thee we raise, Migh - ty One.
As we jour-ney on - ward, Songs to thee we raise, Migh - ty One.
Thou didst aid our fa - thers, Guard us all our days. Won - der work er heark en,
Thou didst aid our fa - thers, Guard us all our days. Won - der worker hearken,
Come in thy splen - dour, come in thy migh-ty pow'r.
Come in thy splen - dour, come in thy migh-ty pow'r.
dim.
f dim. poco a poco
Ah
Feed us and in-spire us, Keep us in thy care Migh - ty One


Lead us past pur-su - ers Un - to mea-dows fair.
(2-3)
Ah
Won - der - work-er heark-en,
Lead us past pur-su - ers Un - to mea-dows fair.
Won - der - work-er heark-en,
crese.
Come in thy splen - dour, come in thy migh-ty pow'r.
Ah
dim.
Morendo.
A FEW VOICES ONLY.
pp
rall. ppp

OPINIONS OF THE PRESS

FIRST GROUP.

The Battle Hymn is a vigorous piece of work in which the use of quasi-Oriental colouring is sufficiently consistent to give thoroughly sincere expression to the words. There is original beauty in the 'Hymn to the Unknown God,' especially in the Refrain, 'Who is He? How shall we name Him when we offer sacrifice?' The Funeral Hymn is more massive in style."—*Times.*

"Of his uncommon ability he has given us proof before now, and there can be no questioning the cleverness, power, and imagination revealed in the work."—*Daily Telegraph.*

"By far the best of the new works was Mr. Gustav T. Holst's group of Rig-Veda Hymns, especially the 'Hymn to the Unknown God.' The design of the piece was simple, from a pianissimo to a very striking climax, and down again; while at intervals a quaint effect of little bell-like sounds was heard.

"No one has done Oriental music better than Mr. T. Holst—that is to say, he has freed himself from the customary devices, and seems to have been able to express himself quite naturally in a musical phraseology eminently suitable to the fine texts."—*Pall Mall Gazette.*

"The Funeral Hymn especially is beautiful, and rises to very impressive climaxes. In this and in the 'Hymn to the Unknown God' the orchestration is very imaginative. The effect of little bells and flowing phrases in the bass in the latter is weird, and suggests a superstitious mystery."—*Star.*

"Reveals a very vivid sense of colour and a command of convincing atmosphere."

Morning Post

"The Funeral Hymn is a really noble piece of massive choral writing, far removed from hackneyed conventionality."—*Birmingham Post.*

"The music is warm with feeling, strong in character, and most effective in structure."

Manchester Guardian.

SECOND GROUP.

"Mr. T. Holst's second group of choral hymns from the Rig-Veda, for female voices and orchestra, were among the most interesting things in the programme. All three are delicate and thoughtful pieces of work, and each has distinct characteristics of its own."—*Times.*

"Of the novelties, Mr. Gustav T. Holst's choral hymns proved by far the freshest and most spontaneous in thought and treatment."—*Standard.*

"Effective, restrained, and original; and although modern, the restrained simplicity of the choral treatment allowed the choir to get the maximum of effect with the minimum of means."

Observer.

"All three are very freshly felt and thoughtful, picturesque in their colour, and bold but effective in their vocal writing; but the deepest impression was made by the second 'To Agni,' a vigorous and vivid piece of impressionism."—*Sunday Times.*

"Their originality is, as usual with Mr. T. Holst's work, controlled by refinement and musician-ship."—*Musical Times.*

CHORAL HYMNS FROM THE RIG-VEDA

Words and Music by

GUSTAV T. HOLST

Op. 26

FIRST GROUP

Three Hymns for Full Chorus and Orchestra

Vocal Score, 1/4 Tonic Sol-fa, 8d.

SECOND GROUP

Three Hymns for Female Voices, with Accompaniment for Orchestra or Piano with Violins *ad lib.*

Vocal Score, 1/4

THIRD GROUP

Four Hymns for Female Voices, with Accompaniment for Harp or Piano

Vocal Score, 1/4

FOURTH GROUP

Four Hymns for Male Voices, with Accompaniment for Piano or String Orchestra with Brass *ad lib.*

Vocal Score, 1/4

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav T. Holst.

"The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature, incidental to the earlier, less sophisticated, form of religion.

"This is the material which attracted Mr. T. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes even it needed much ingenuity to decide what the translation meant. By this time, however, Mr. T. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times.*

"If Mr. T. Holst had never written anything except this collection of hymns, they alone would suffice to stamp him as one of the most individual figures in contemporary musical life."

EDGAR BAINTON in *Musical Opinion.*

LONDON:
STAINER & BELL, LTD.,
58, BERNERS STREET, W.

8044.135
1-4

CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV T. HOLST.

OP. 26.

FIRST GROUP.

1. Battle Hymn.
2. Hymn to the Unknown God.
3. Funeral Hymn.

Copyright.

Also published in Tonic Sol-fa
PRICE 8D NET.

Price 1/4 net

LONDON.
STAINER & BELL, LTD.,
58 Berners Street, W.1.

3264

Choral Hymns from the Rig Veda.

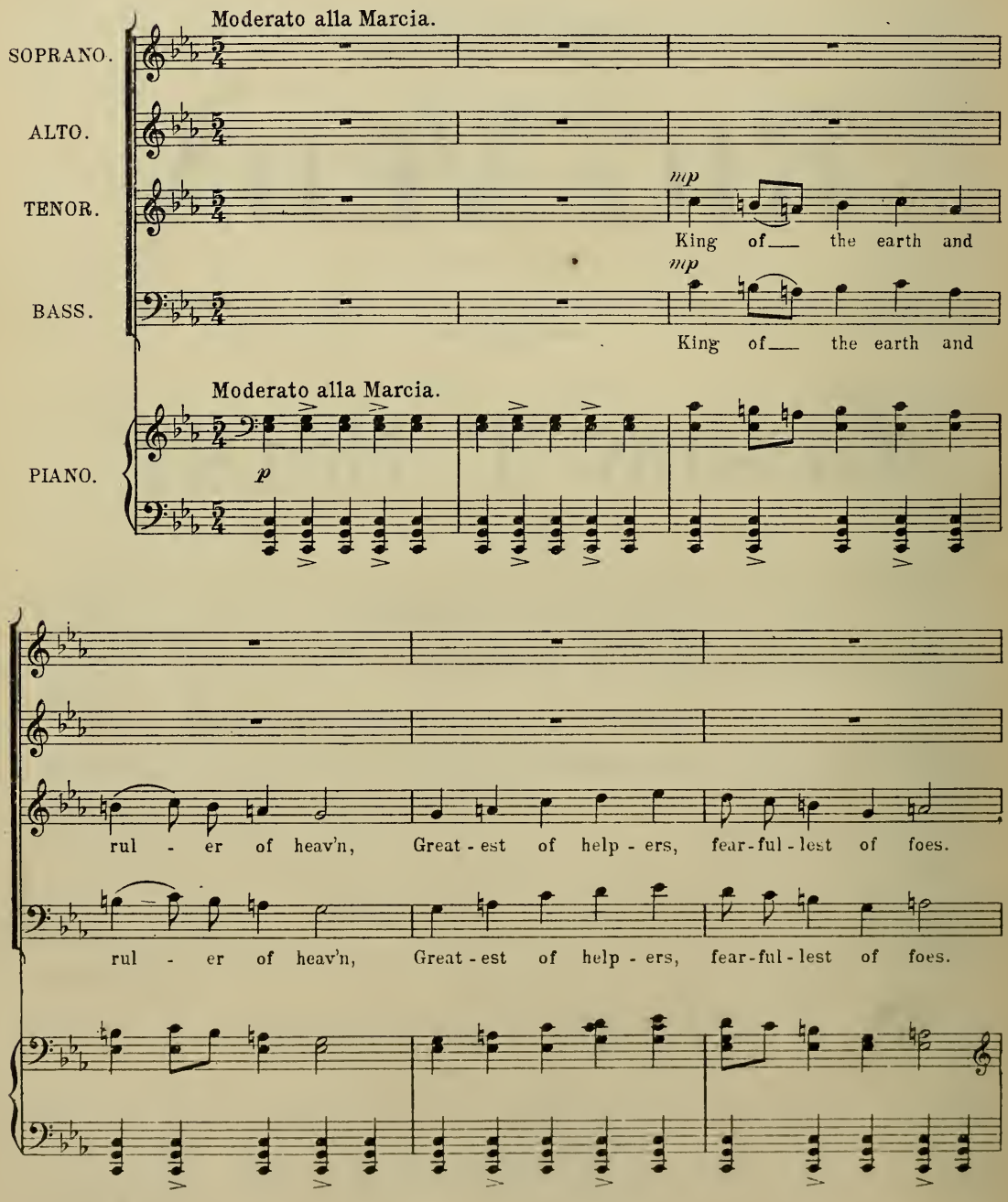
First Group.

GUSTAV T. HOLST. Op. 26.

I.

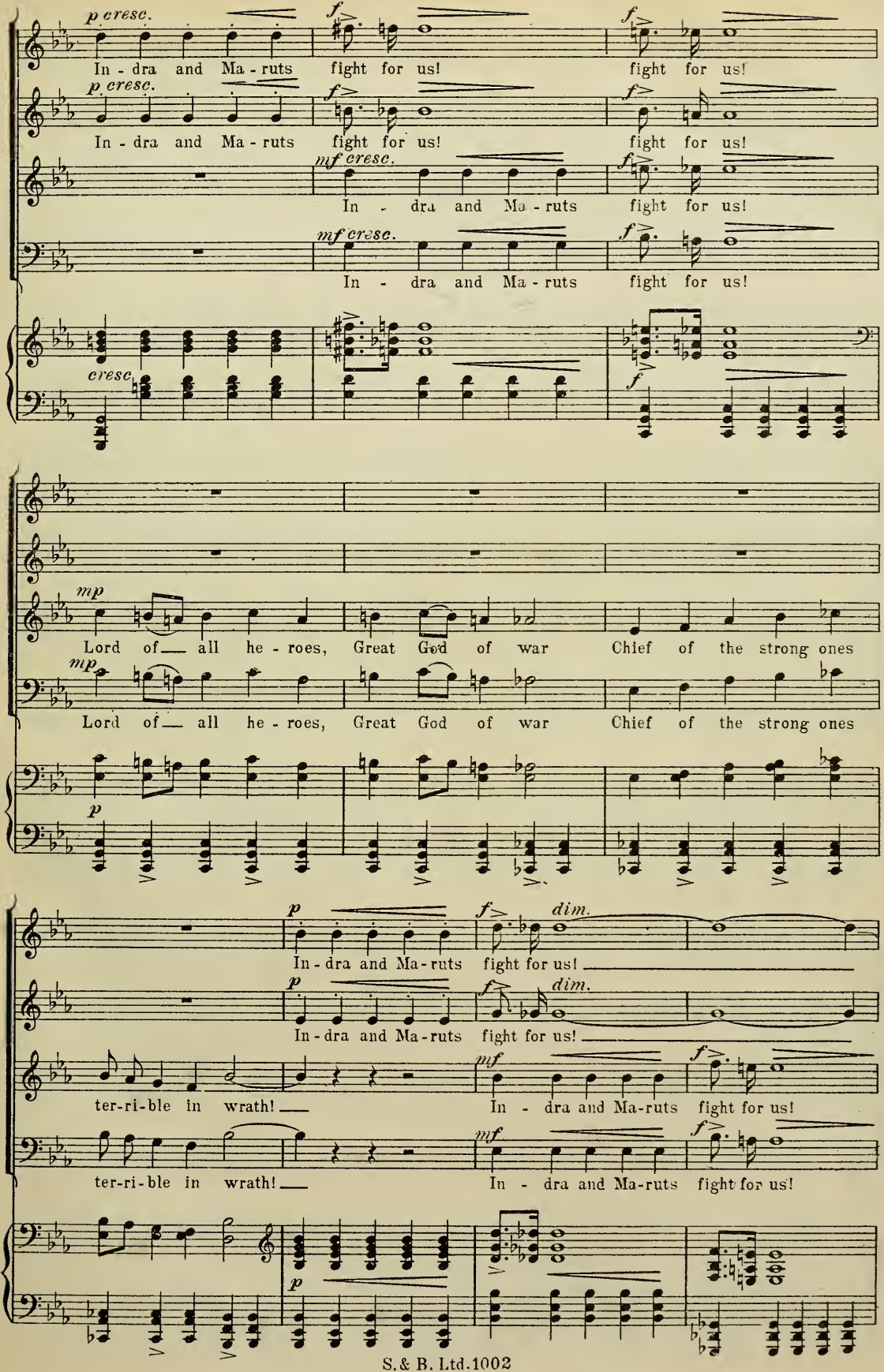
BATTLE HYMN.

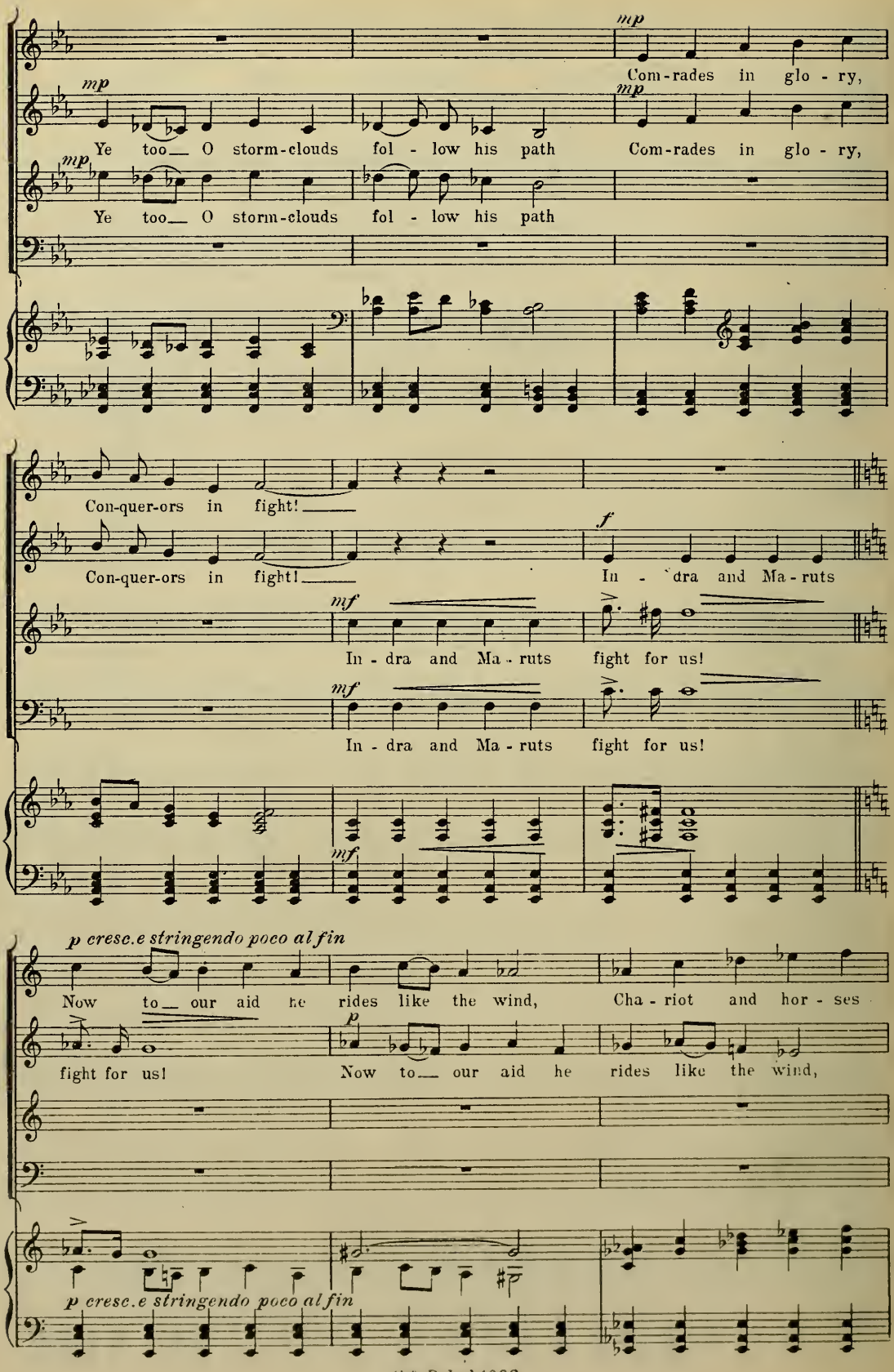
Indra is the god of sky and storm.
The Maruts are his attendant storm-clouds.

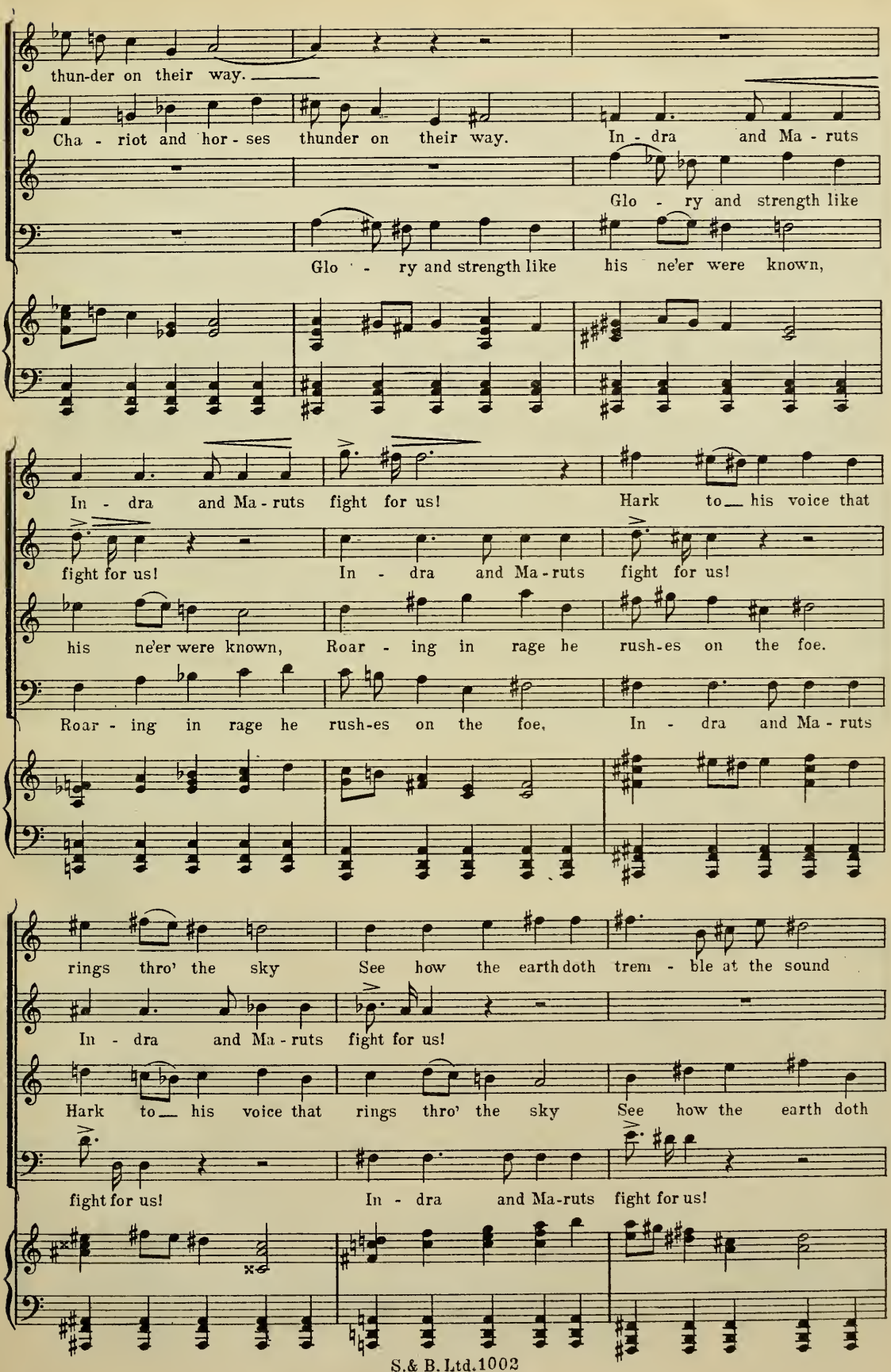

Moderato alla Marcia.
SOPRANO.
ALTO.
TENOR.
BASS.
PIANO.
mp
King of___ the earth and
mp
King of___ the earth and
Moderato alla Marcia.
p
rul - er of heav'n, Great - est of help - ers, fear-ful - lest of foes.
rul - er of heav'n, Great - est of help - ers, fear-ful - lest of foes.

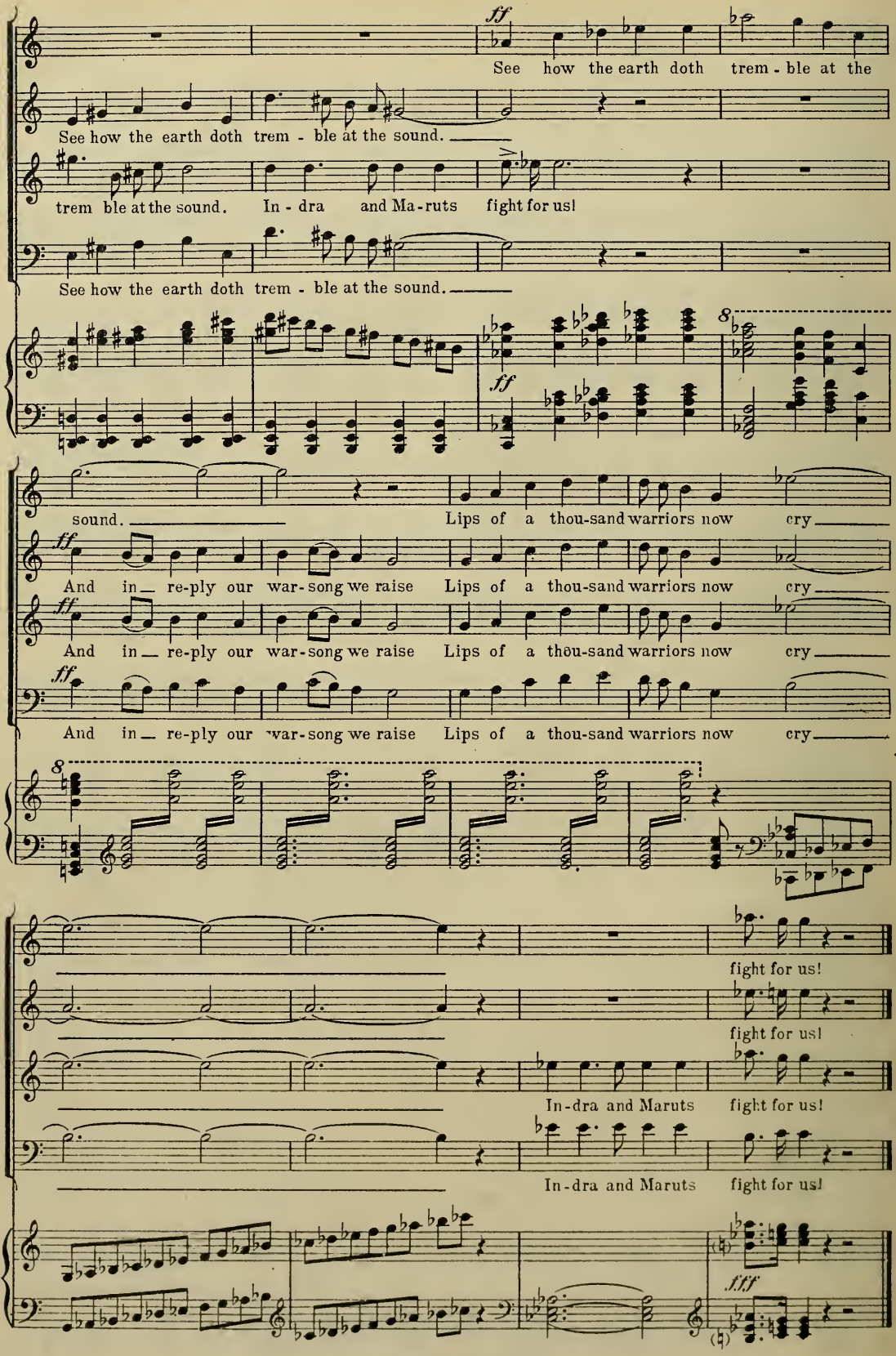
Copyright in U. S. A. MCMXI, by Gustav T. Holst.

S. & B. Ltd. 1002

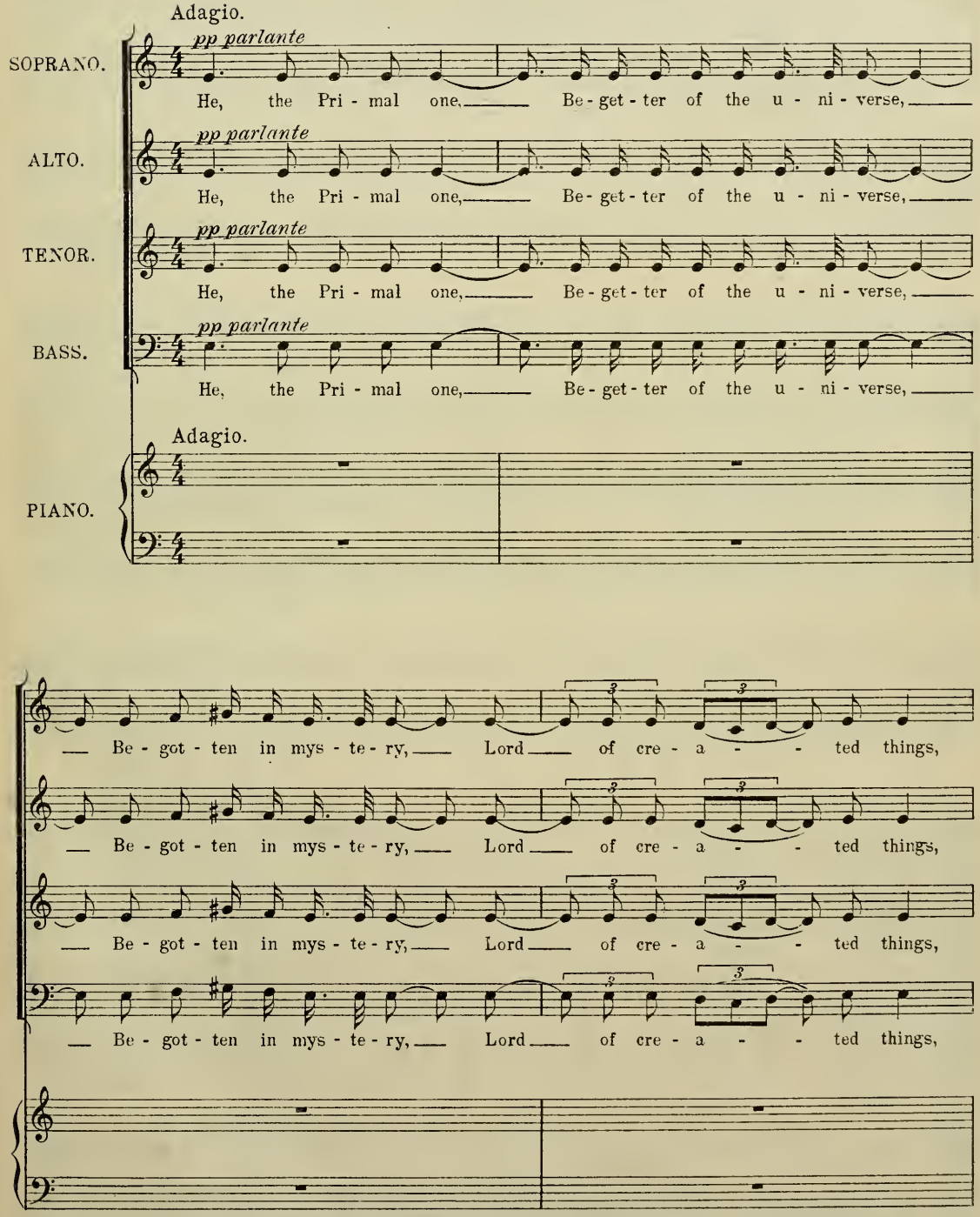

p cresc.
In - dra and Ma - ruts
f
fight for us!
fight for us!
p cresc.
In - dra and Ma - ruts
f
fight for us!
fight for us!
mf cresc.
In - dra and Ma - ruts
f
fight for us!
mf cresc.
In - dra and Ma - ruts
f
fight for us!
cresc.
f
mp
Lord of all he - roes,
Great God of war
Chief of the strong ones
mp
Lord of all he - roes,
Great God of war
Chief of the strong ones
p
p
In - dra and Ma - ruts
f
dim.
fight for us!
p
In - dra and Ma - ruts
f
dim.
fight for us!
ter - ri - ble in wrath!
mf
In - dra and Ma - ruts
f
fight for us!
ter - ri - ble in wrath!
mf
In - dra and Ma - ruts
f
fight for us!
p


mp
Com-rades in glo - ry,
mp
Ye too_ O storm-clouds fol - low his path
mp
Com-rades in glo - ry,
mp
Ye too_ O storm-clouds fol - low his path
Con-quer-ors in fight!_____
Con-quer-ors in fight!_____
f
In - dra and Ma - ruts
mf
In - dra and Ma - ruts fight for us!
mf
In - dra and Ma - ruts fight for us!
mf
p cresc.e stringendo poco al fin
Now to_ our aid he rides like the wind,
Cha - riot and hor - ses
fight for us!
p
Now to_ our aid he rides like the wind,
p cresc.e stringendo poco al fin

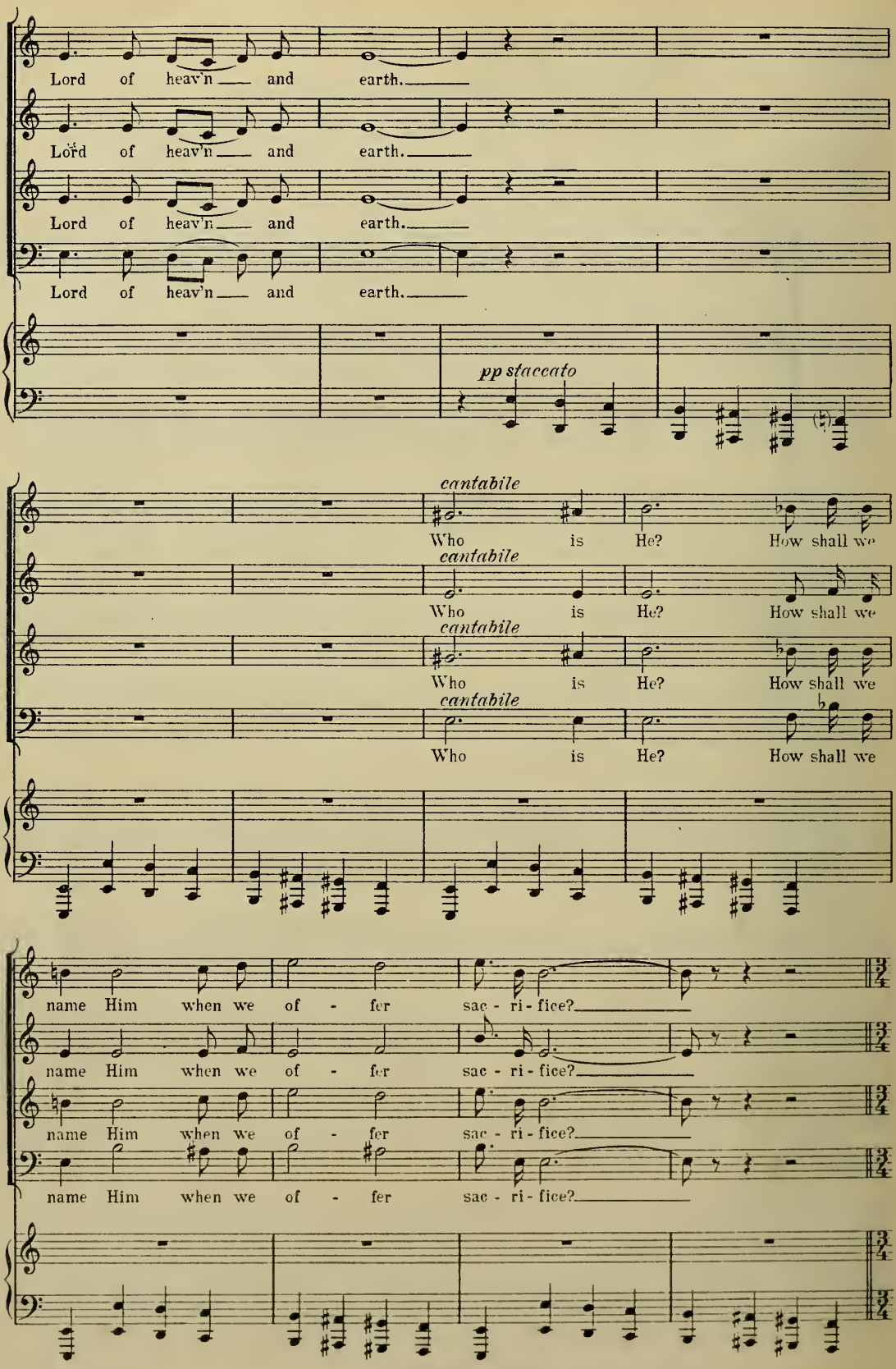

thun-der on their way.
Cha - riot and hor - ses thunder on their way. In - dra and Ma - ruts
Glo - ry and strength like
Glo - ry and strength like his ne'er were known,
In - dra and Ma - ruts fight for us! Hark to his voice that
fight for us! In - dra and Ma - ruts fight for us!
his ne'er were known, Roar - ing in rage he rush-es on the foe.
Roar - ing in rage he rush-es on the foe, In - dra and Ma - ruts
rings thro' the sky See how the earth doth trem - ble at the sound
In - dra and Ma - ruts fight for us!
Hark to his voice that rings thro' the sky See how the earth doth
fight for us! In - dra and Ma-ruts fight for us!

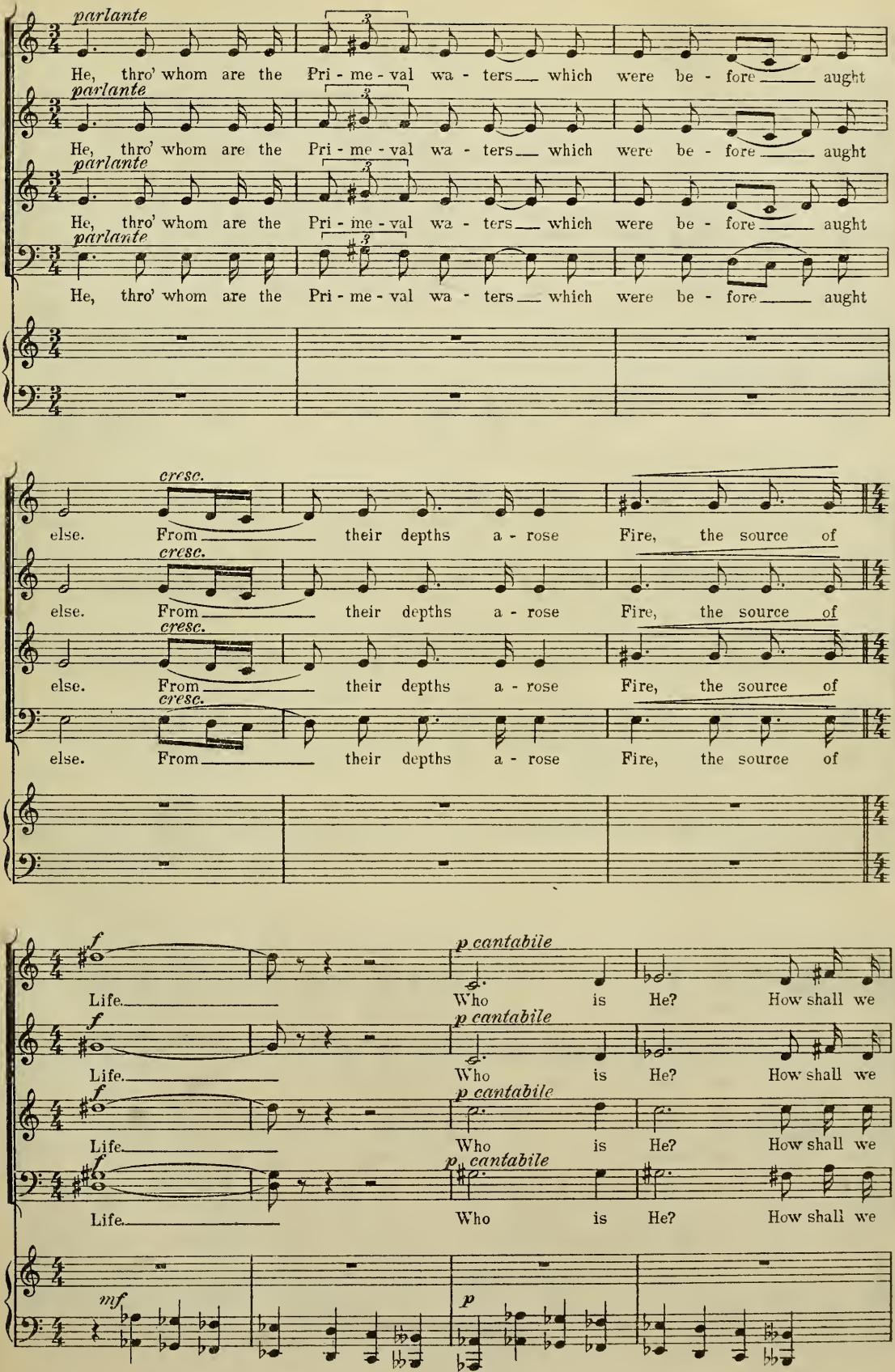

ff
See how the earth doth trem - ble at the
See how the earth doth trem - ble at the sound.
trem ble at the sound. In - dra and Ma - ruts fight for us!
See how the earth doth trem - ble at the sound.
8
ff
sound. Lips of a thou-sand warriors now cry
ff
And in re-ply our war-song we raise Lips of a thou-sand warriors now cry
ff
And in re-ply our war-song we raise Lips of a thou-sand warriors now cry
8
fight for us!
fight for us!
In-dra and Maruts fight for us!
In-dra and Maruts fight for us!
fff

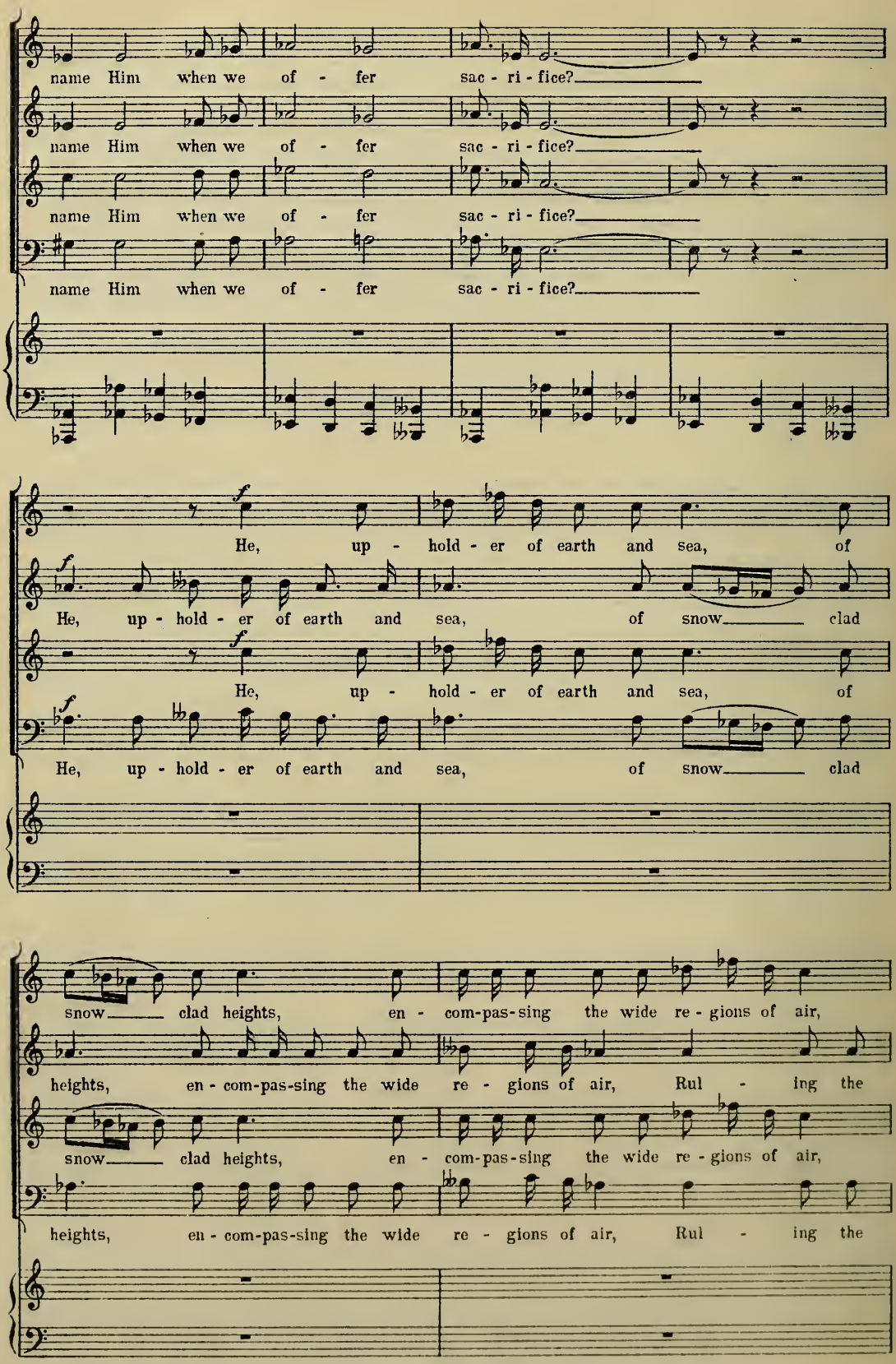
II.
TO THE UNKNOWN GOD.

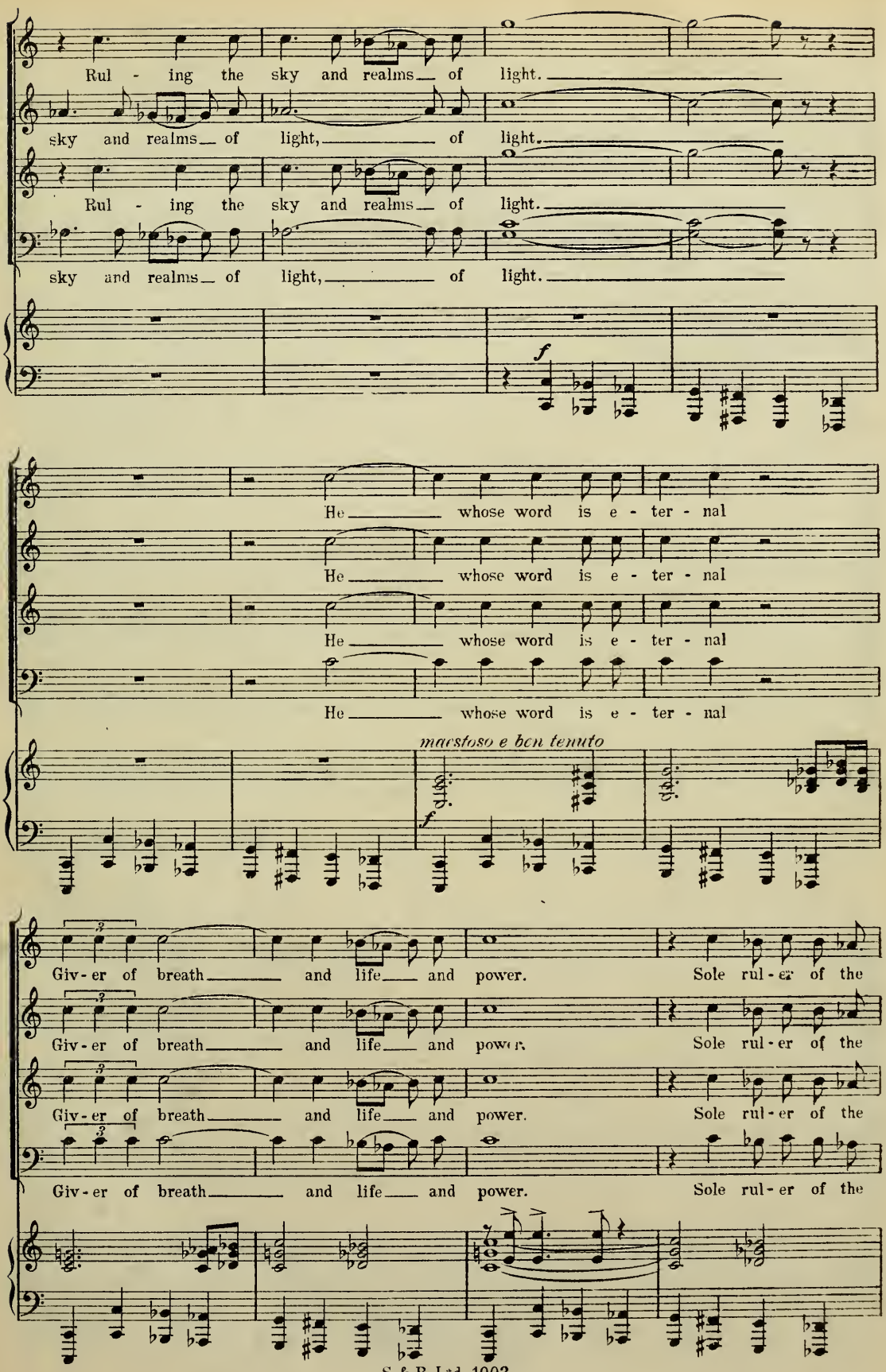

Adagio.
SOPRANO.
pp parlante
He, the Pri - mal one, Be - get - ter of the u - ni - verse,
ALTO.
pp parlante
He, the Pri - mal one, Be - get - ter of the u - ni - verse,
TENOR.
pp parlante
He, the Pri - mal one, Be - get - ter of the u - ni - verse,
BASS.
pp parlante
He, the Pri - mal one, Be - get - ter of the u - ni - verse,
Adagio.
PIANO.
Be - got - ten in mys - te - ry, Lord of cre - a - ted things,
Be - got - ten in mys - te - ry, Lord of cre - a - ted things,
Be - got - ten in mys - te - ry, Lord of cre - a - ted things,
Be - got - ten in mys - te - ry, Lord of cre - a - ted things,

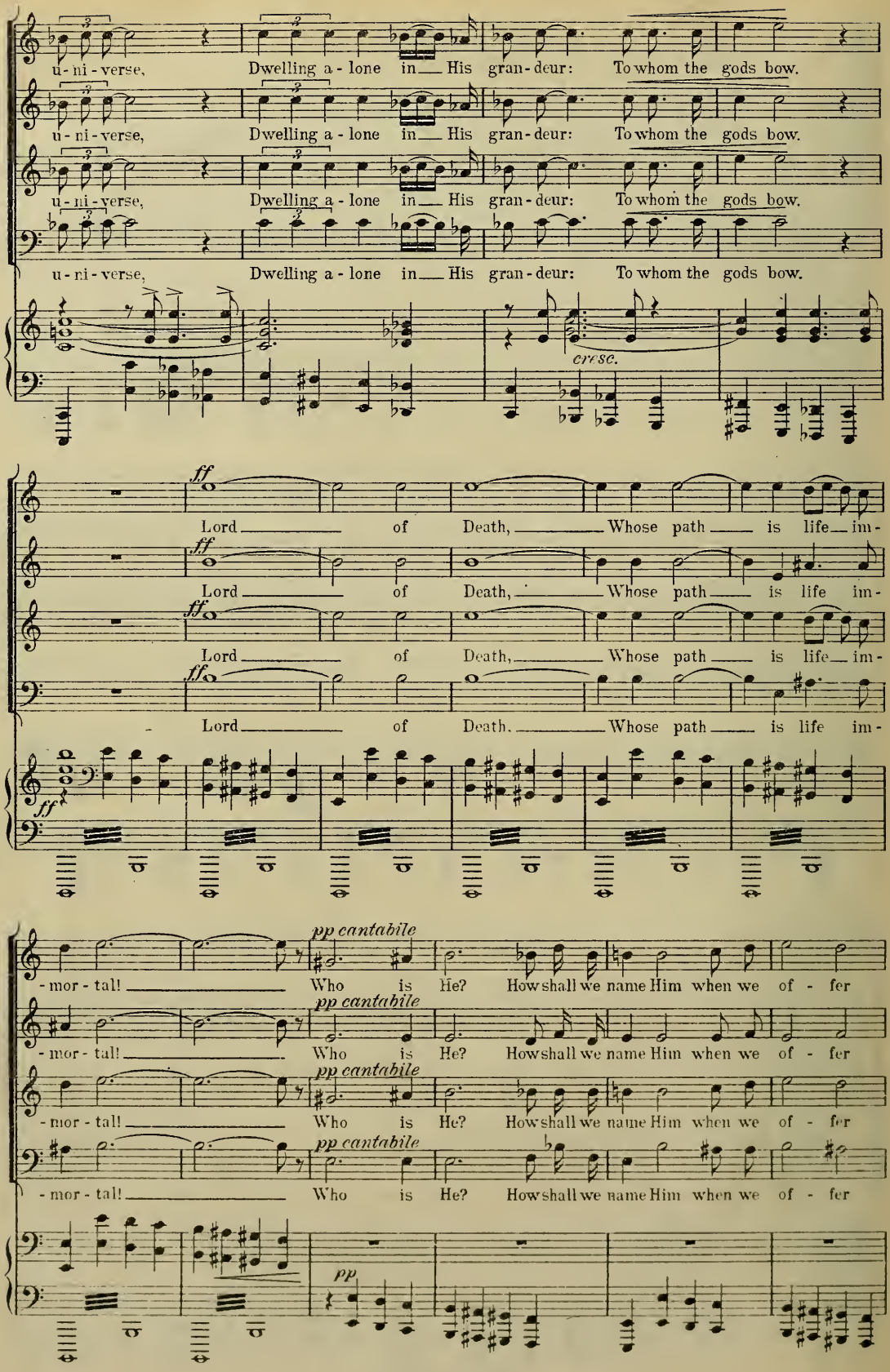
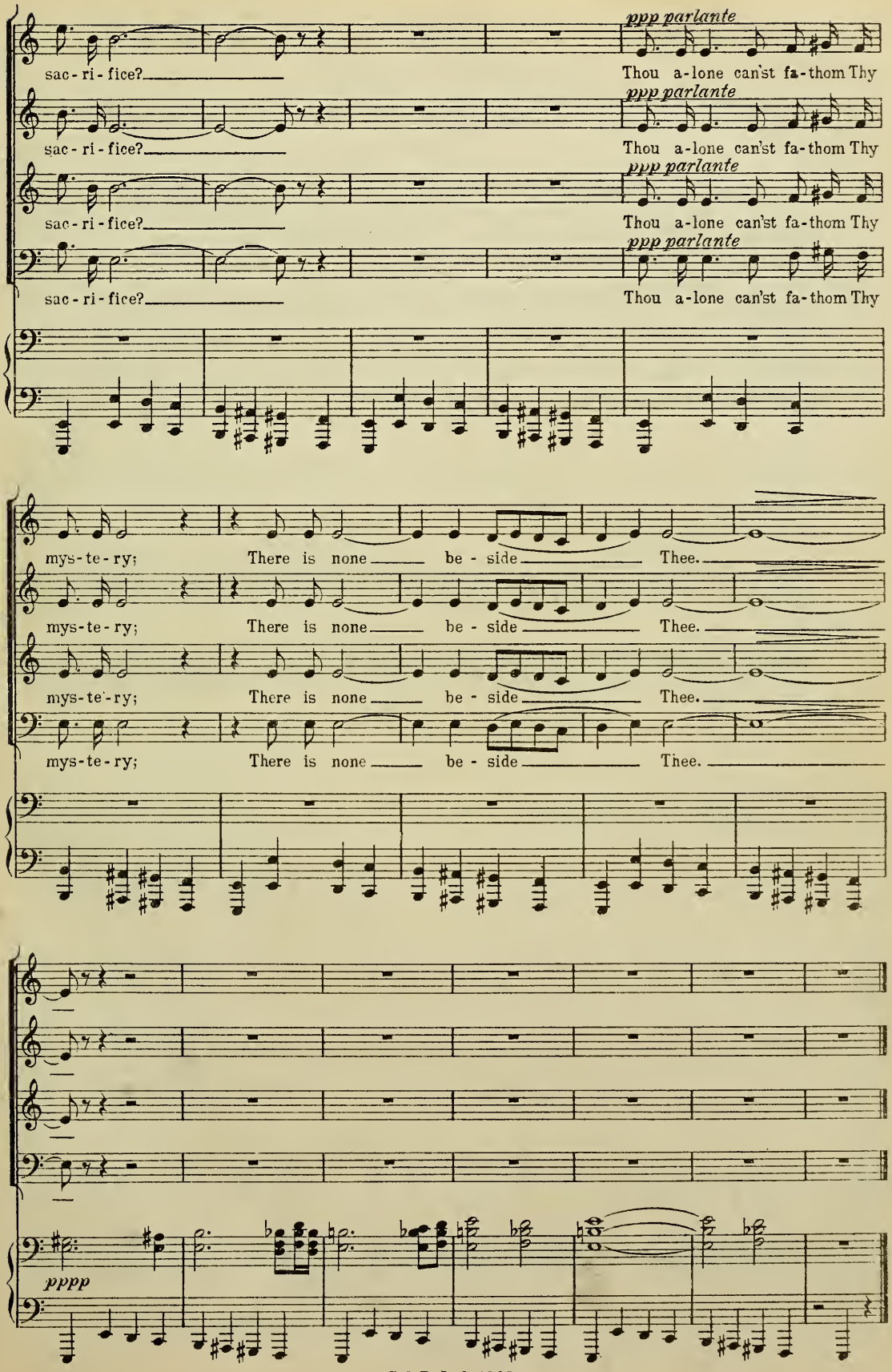
Copyright in U.S.A. MCMXI, by Gustav T. Holst.


Lord of heav'n and earth.
Lord of heav'n and earth.
Lord of heav'n and earth.
Lord of heav'n and earth.
pp staccato
cantabile
Who is He? How shall we
cantabile
Who is He? How shall we
cantabile
Who is He? How shall we
cantabile
Who is He? How shall we
name Him when we of - fer sac - ri - fice?
name Him when we of - fer sac - ri - fice?
name Him when we of - fer sac - ri - fice?
name Him when we of - fer sac - ri - fice?

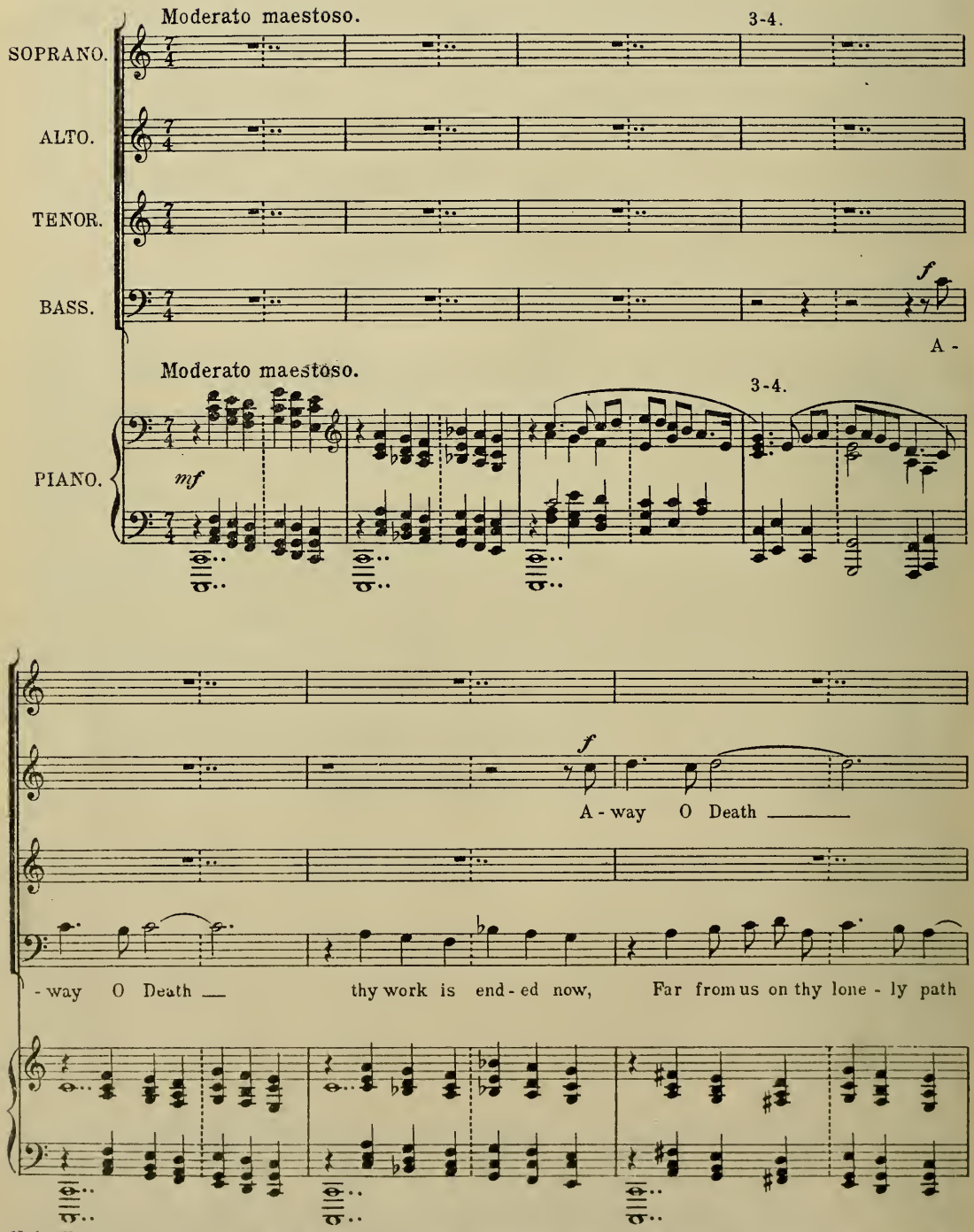

parlante
He, thro' whom are the Pri - me - val wa - ters which were be - fore aught
cresc.
else. From their depths a - rose Fire, the source of
f
Life.
p cantabile
Who is He? How shall we
mf
p


name Him when we of - fer sac - ri - fice?
name Him when we of - fer sac - ri - fice?
name Him when we of - fer sac - ri - fice?
name Him when we of - fer sac - ri - fice?
f
He, up - hold - er of earth and sea, of
f
He, up - hold - er of earth and sea, of snow clad
f
He, up - hold - er of earth and sea, of
f
He, up - hold - er of earth and sea, of snow clad
snow clad heights, en - com-pas-sing the wide re - gions of air,
heights, en - com-pas-sing the wide re - gions of air, Rul - ing the
snow clad heights, en - com-pas-sing the wide re - gions of air,
heights, en - com-pas-sing the wide re - gions of air, Rul - ing the


Rul - ing the sky and realms of light.
sky and realms of light, of light.
Rul - ing the sky and realms of light.
sky and realms of light, of light.
f
He whose word is e - ter - nal
He whose word is e - ter - nal
He whose word is e - ter - nal
He whose word is e - ter - nal
maestoso e ben tenuto
f
Giv - er of breath and life and power. Sole rul - er of the
Giv - er of breath and life and power. Sole rul - er of the
Giv - er of breath and life and power. Sole rul - er of the
Giv - er of breath and life and power. Sole rul - er of the


u - ni - verse, Dwelling a - lone in His gran - deur: To whom the gods bow.
u - ni - verse, Dwelling a - lone in His gran - deur: To whom the gods bow.
u - ni - verse, Dwelling a - lone in His gran - deur: To whom the gods bow.
u - ni - verse, Dwelling a - lone in His gran - deur: To whom the gods bow.
cresc.
ff
Lord of Death, Whose path is life im -
Lord of Death, Whose path is life im -
Lord of Death, Whose path is life im -
Lord of Death, Whose path is life im -
pp cantabile
- mor - tal! Who is He? How shall we name Him when we of - fer
- mor - tal! Who is He? How shall we name Him when we of - fer
- mor - tal! Who is He? How shall we name Him when we of - fer
- mor - tal! Who is He? How shall we name Him when we of - fer
pp

ppp parlante
sac-ri-fice?
Thou a-lone can'st fa-thom Thy
mys-te-ry;
There is none be-side Thee.
pppp

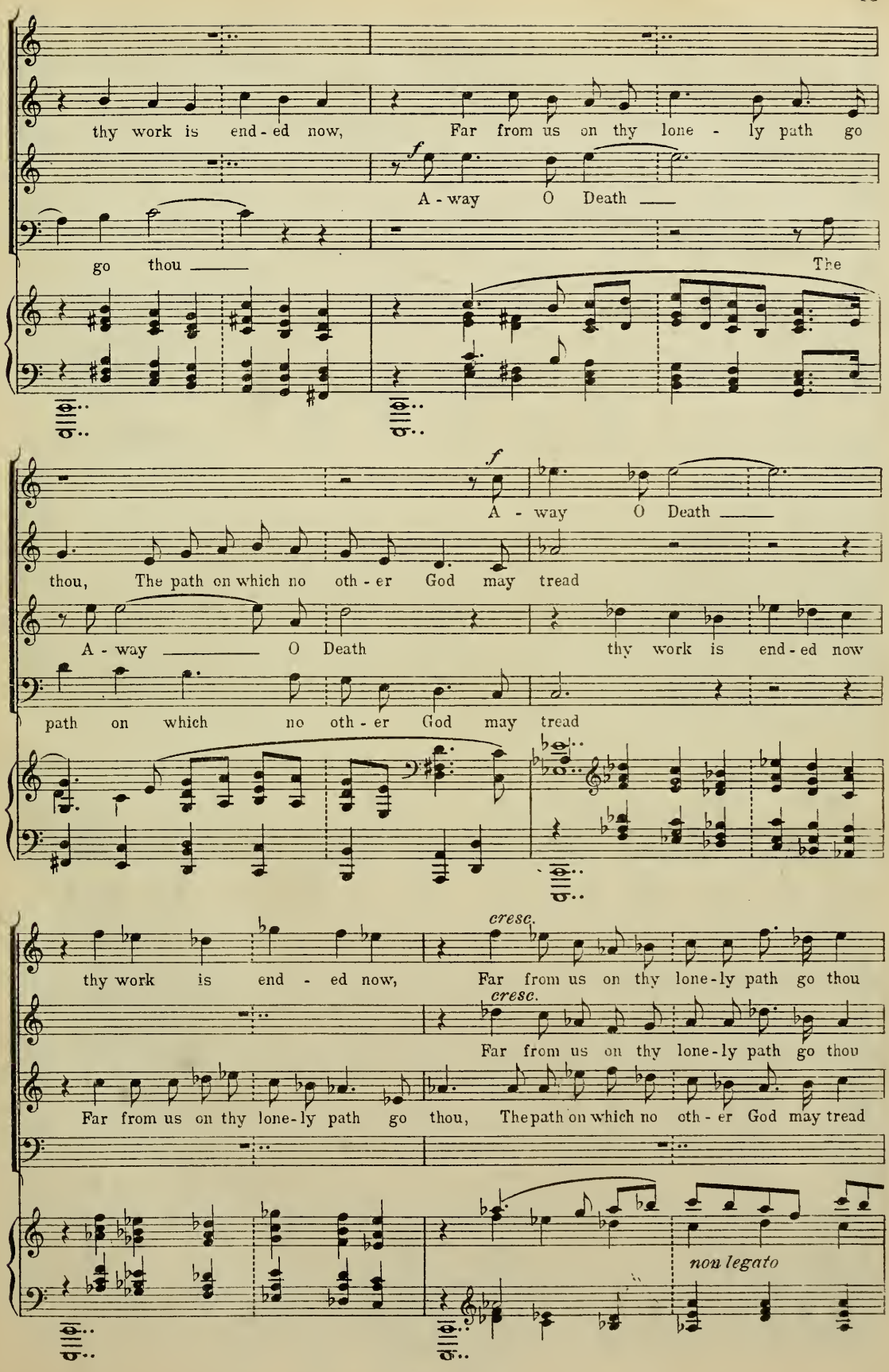
III.
FUNERAL HYMN.

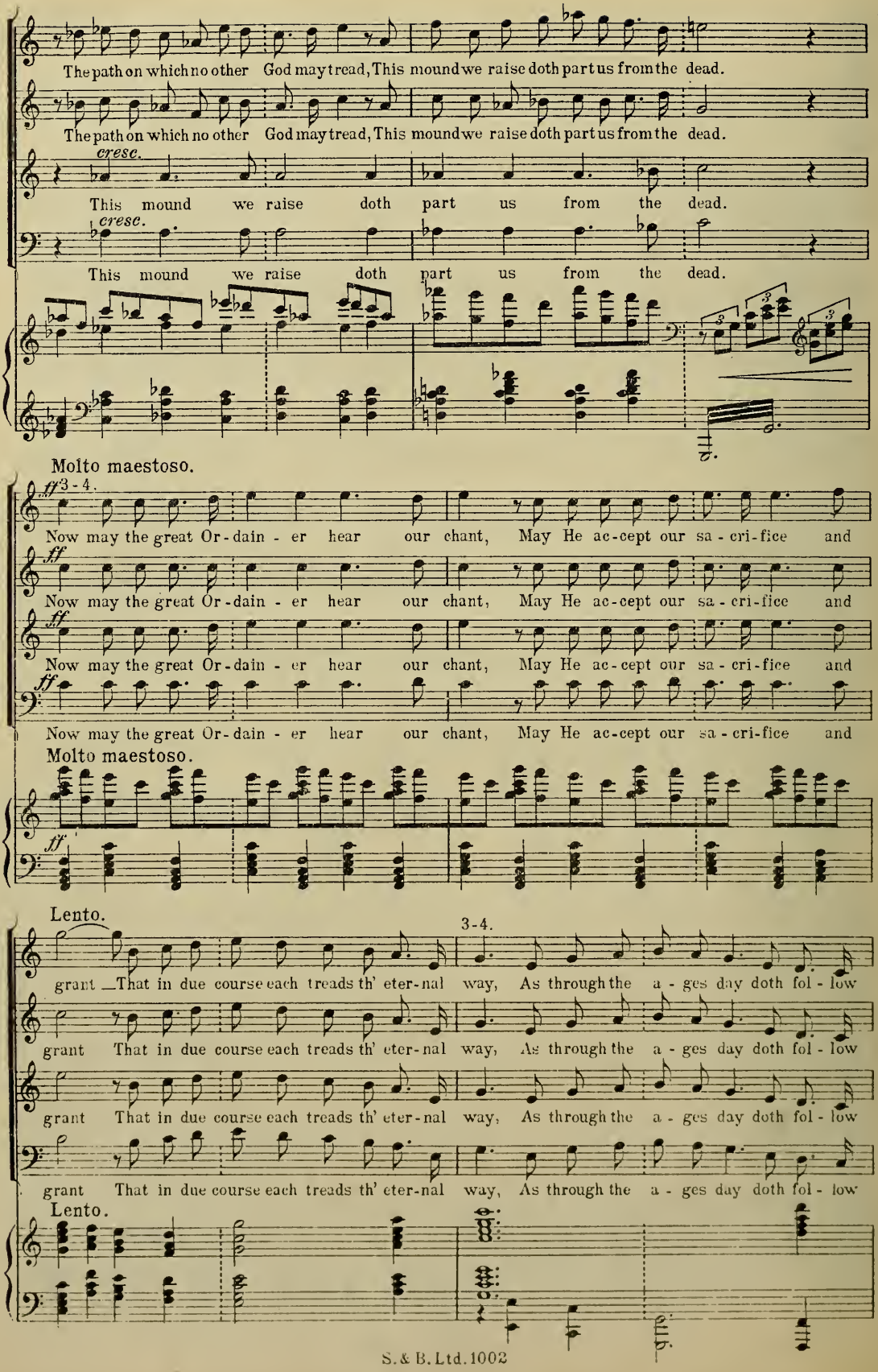


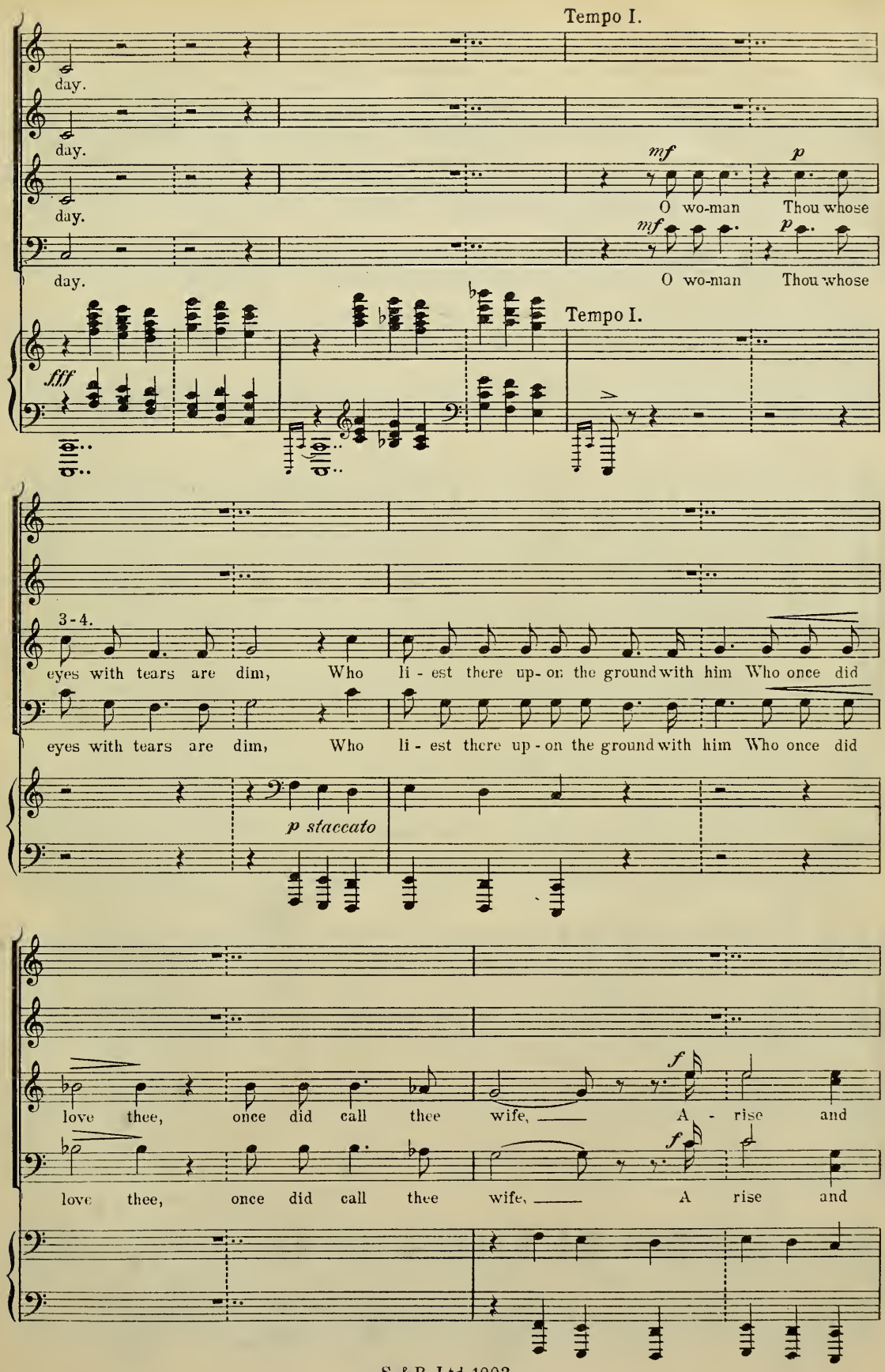
Note. The normal division of each bar is four crotchets followed by three. When the three beats come first 3-4 is written at the commencement of the bar.

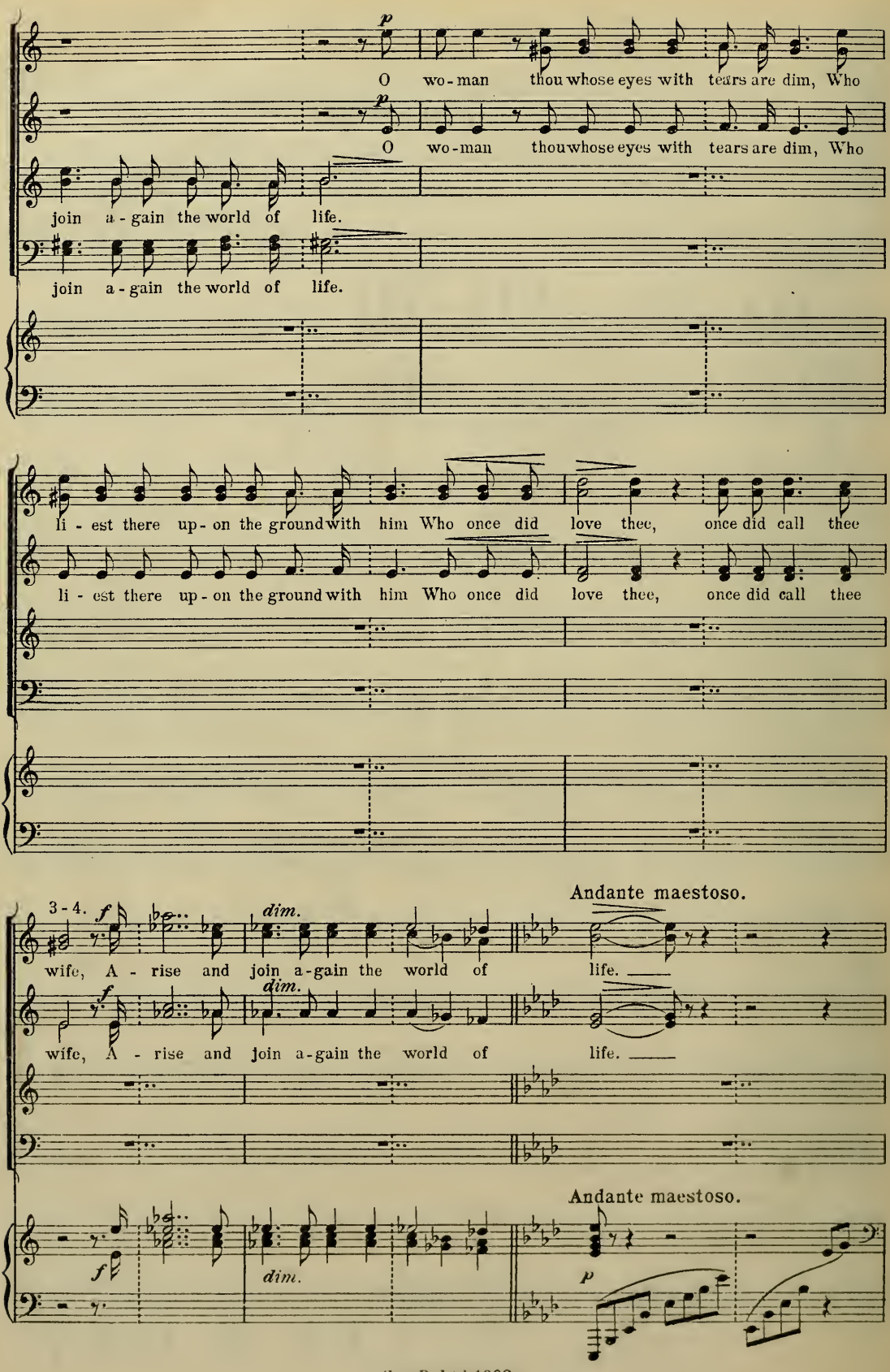
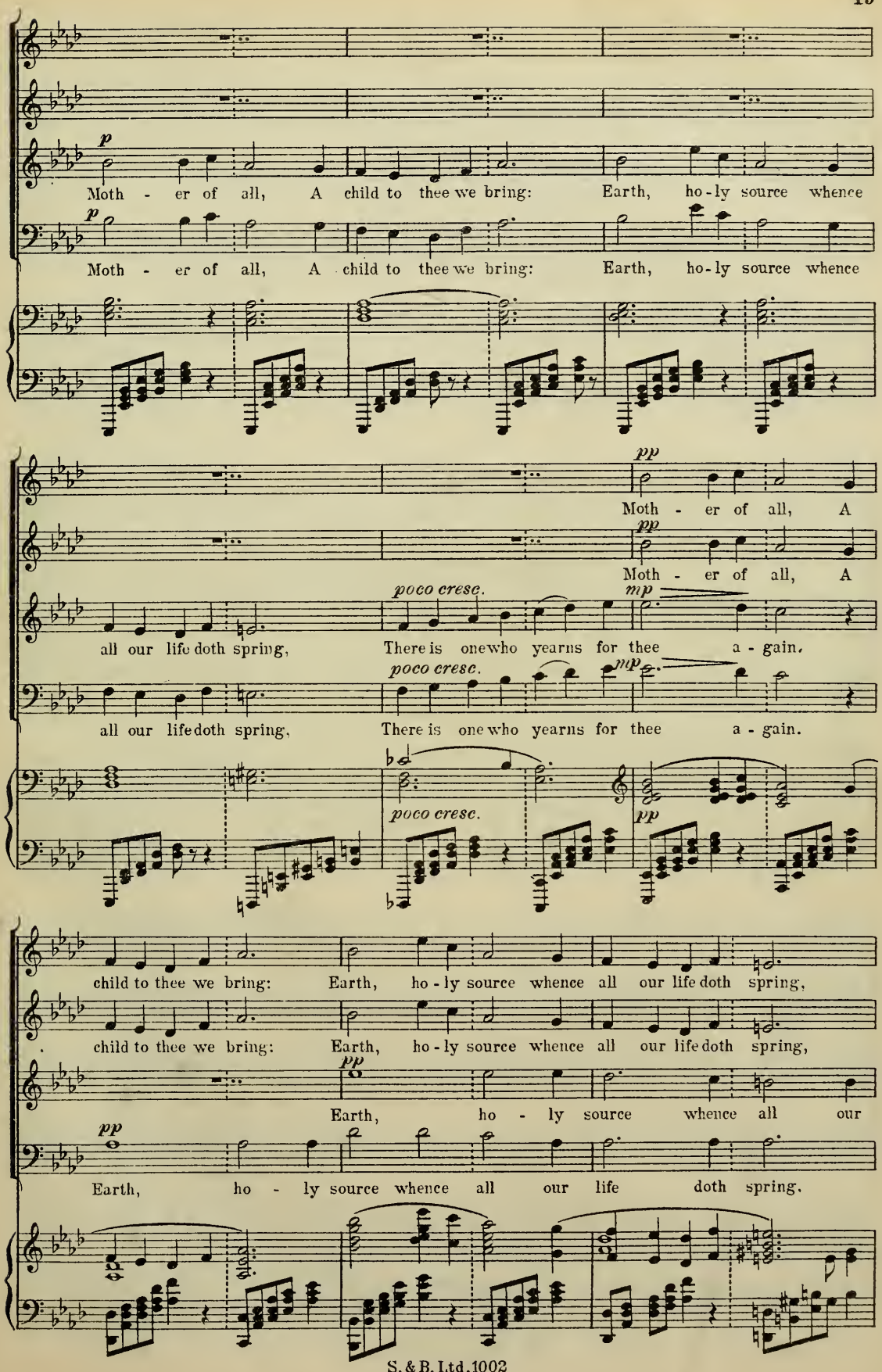
Copyright in U.S.A. MCMXI, by Gustav T. Holst.

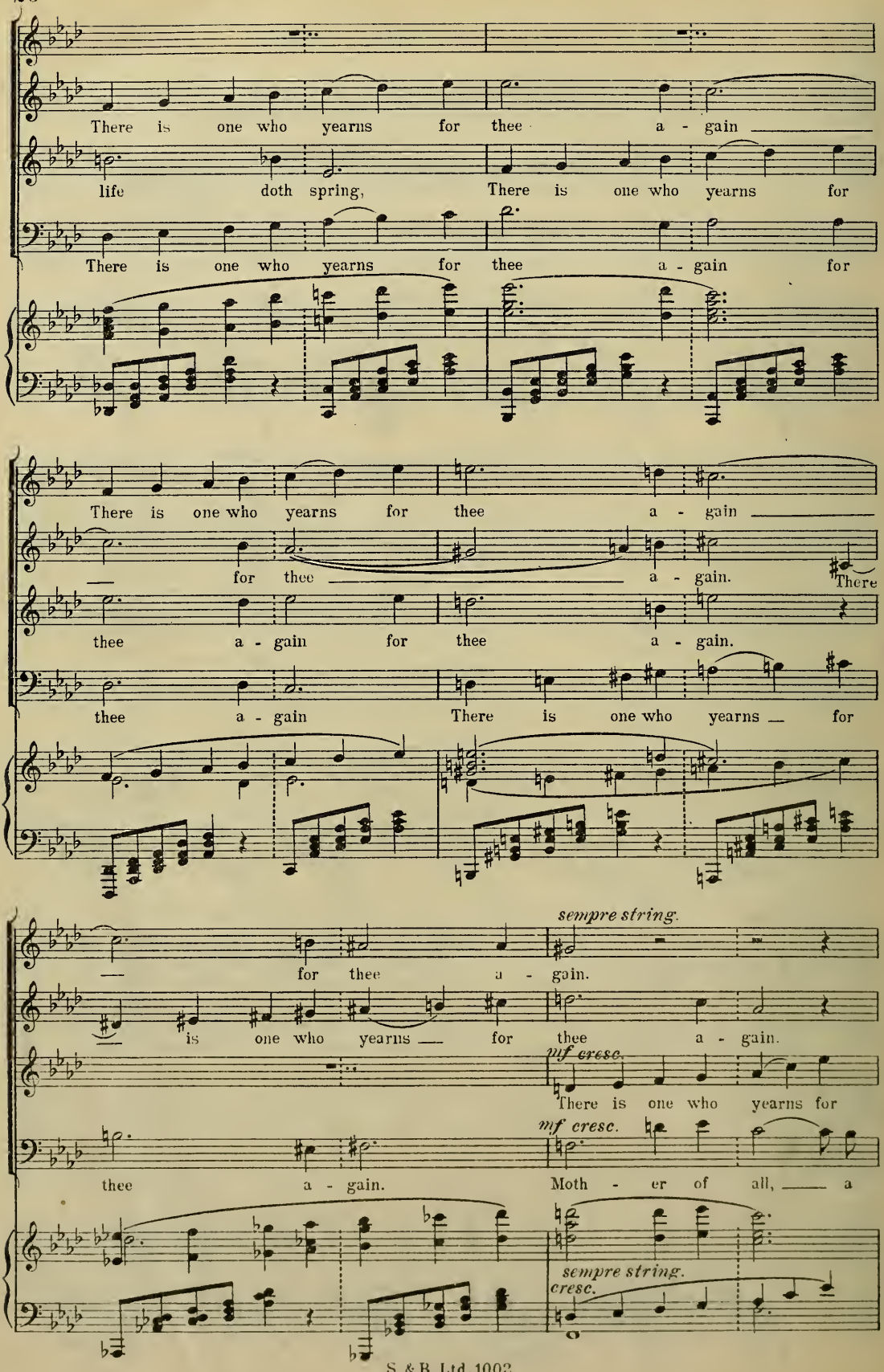
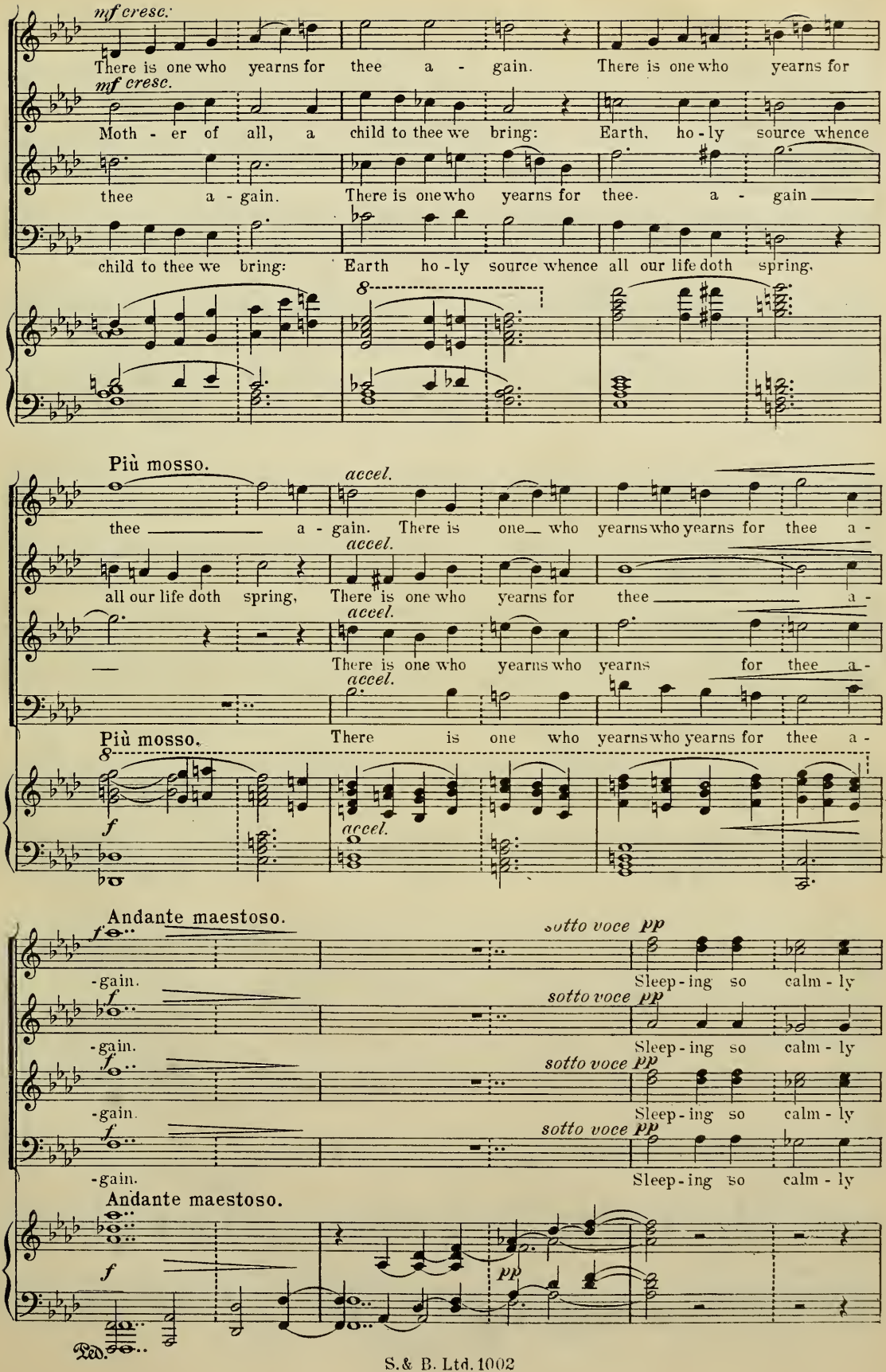
S.& B. Ltd. 1002.

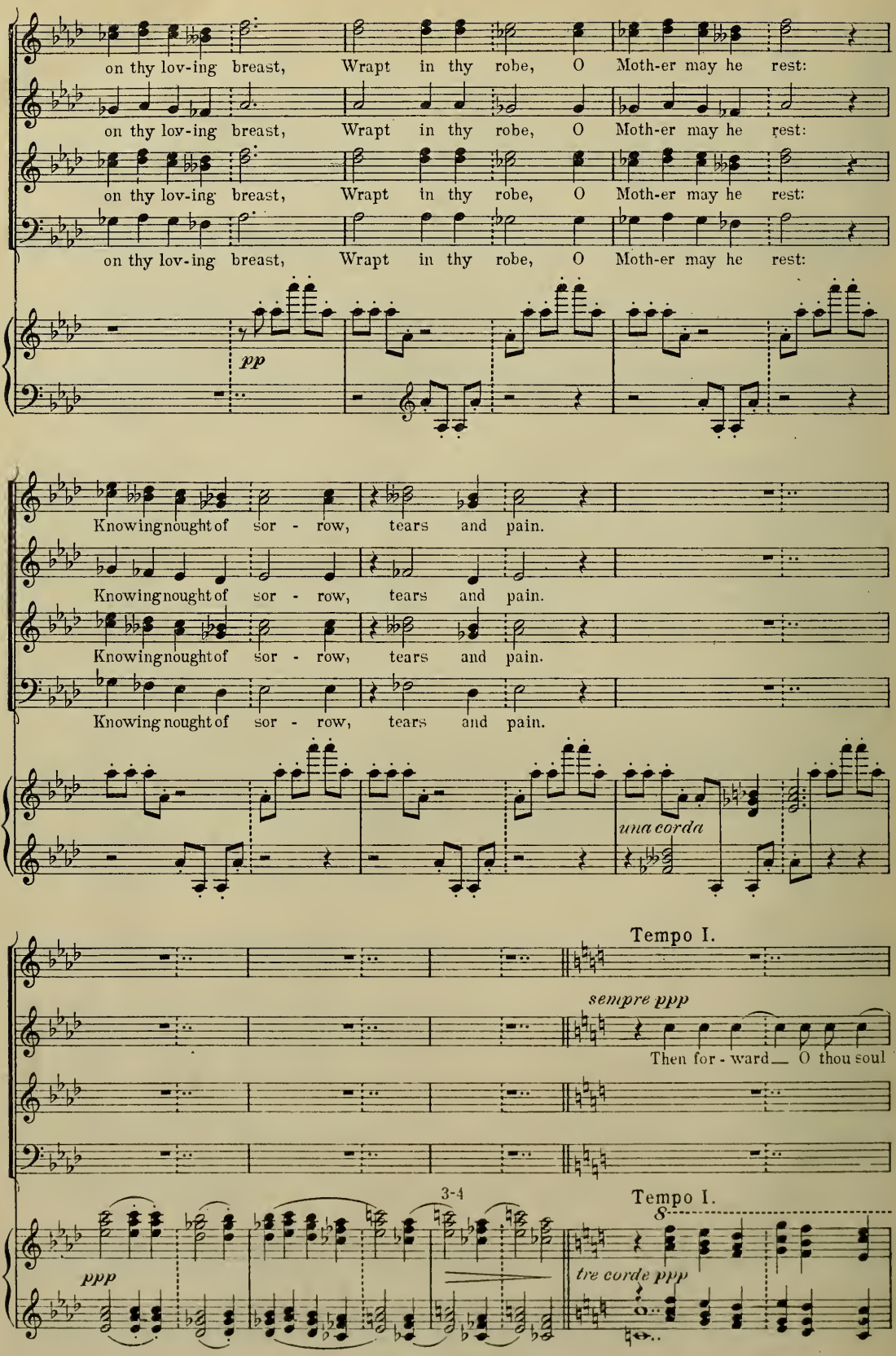

thy work is end - ed now,
Far from us on thy lone - ly path go
f
A - way O Death
go thou
The
f
A - way O Death
thou, The path on which no oth - er God may tread
A - way O Death
thy work is end - ed now
path on which no oth - er God may tread
cresc.
thy work is end - ed now,
Far from us on thy lone-ly path go thou
cresc.
Far from us on thy lone-ly path go thou
Far from us on thy lone-ly path go thou, The path on which no oth - er God may tread
non legato

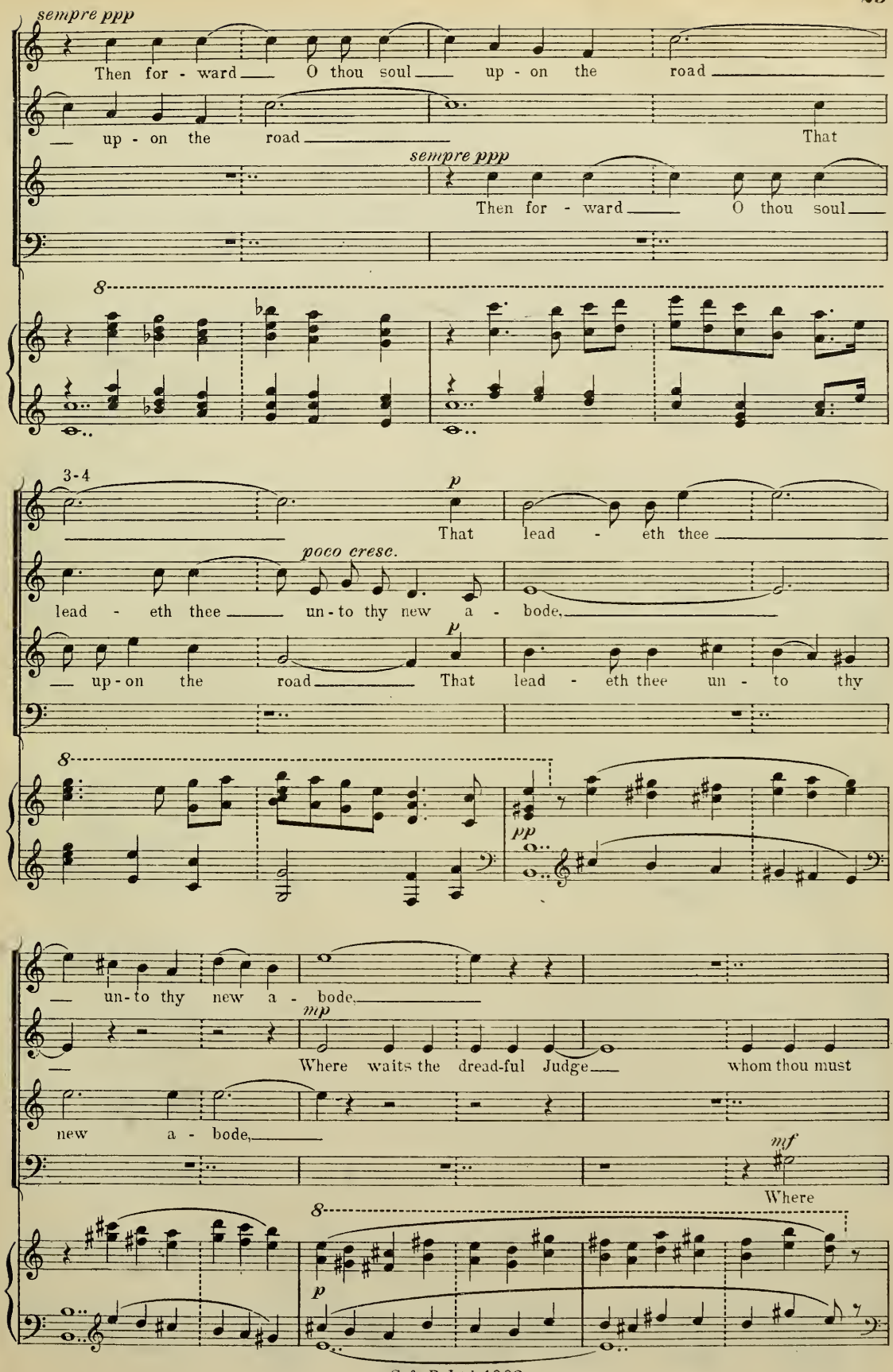

The path on which no other God may tread, This mound we raise doth part us from the dead.
The path on which no other God may tread, This mound we raise doth part us from the dead.
cresc.
This mound we raise doth part us from the dead.
cresc.
This mound we raise doth part us from the dead.
Molto maestoso.
ff 3-4.
Now may the great Or-dain-er hear our chant, May He ac-cept our sa-cri-fice and
ff
Now may the great Or-dain-er hear our chant, May He ac-cept our sa-cri-fice and
ff
Now may the great Or-dain-er hear our chant, May He ac-cept our sa-cri-fice and
ff
Now may the great Or-dain-er hear our chant, May He ac-cept our sa-cri-fice and
Molto maestoso.
ff
Lento.
3-4.
grant That in due course each treads th' eter-nal way, As through the a-ges day doth fol-low
grant That in due course each treads th' eter-nal way, As through the a-ges day doth fol-low
grant That in due course each treads th' eter-nal way, As through the a-ges day doth fol-low
grant That in due course each treads th' eter-nal way, As through the a-ges day doth fol-low
Lento.

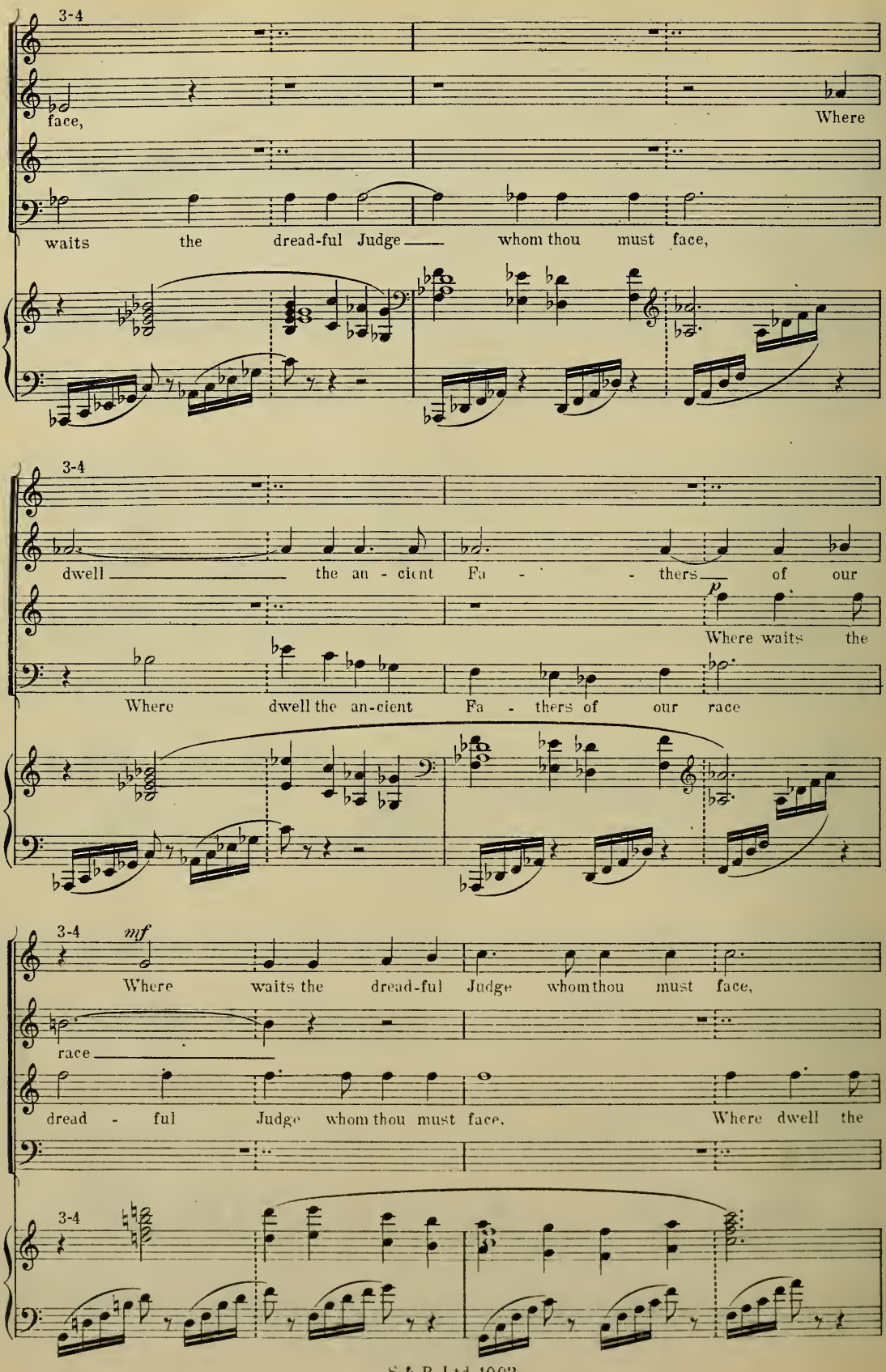

Tempo I.
day.
day.
day.
day.
mf
p
O wo-man
Thou whose
mf
p
O wo-man
Thou whose
fff
Tempo I.
3-4.
eyes with tears are dim, Who li - est there up - on the ground with him Who once did
eyes with tears are dim, Who li - est there up - on the ground with him Who once did
p staccato
f
f
love thee, once did call thee wife, A - rise and
love thee, once did call thee wife, A rise and

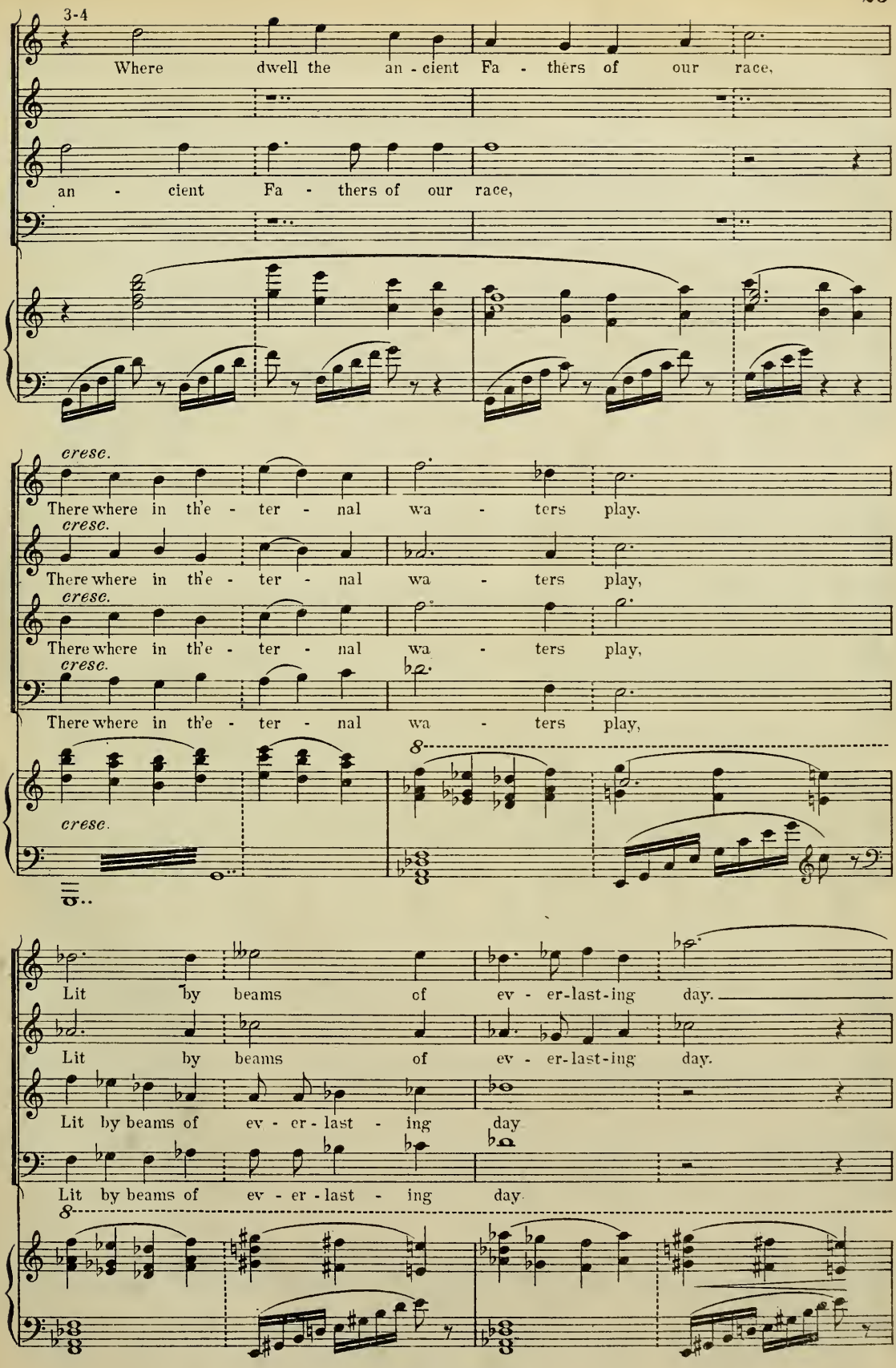

p
O wo-man thou whose eyes with tears are dim, Who
p
O wo-man thou whose eyes with tears are dim, Who
join a-gain the world of life.
join a-gain the world of life.
li-est there up-on the ground with him Who once did love thee, once did call thee
li-est there up-on the ground with him Who once did love thee, once did call thee
3-4.
f
dim.
Andante maestoso.
wife, A-rise and join a-gain the world of life.
f
dim.
wife, A-rise and join a-gain the world of life.
Andante maestoso.
f
dim.
p

p
Moth - er of all, A child to thee we bring: Earth, ho - ly source whence
p
Moth - er of all, A child to thee we bring: Earth, ho - ly source whence
pp
Moth - er of all, A
pp
Moth - er of all, A
poco cresc.
mp
all our life doth spring, There is one who yearns for thee a - gain.
poco cresc.
mp
all our life doth spring, There is one who yearns for thee a - gain.
poco cresc.
pp
child to thee we bring: Earth, ho - ly source whence all our life doth spring,
child to thee we bring: Earth, ho - ly source whence all our life doth spring,
pp
Earth, ho - ly source whence all our
pp
Earth, ho - ly source whence all our life doth spring.

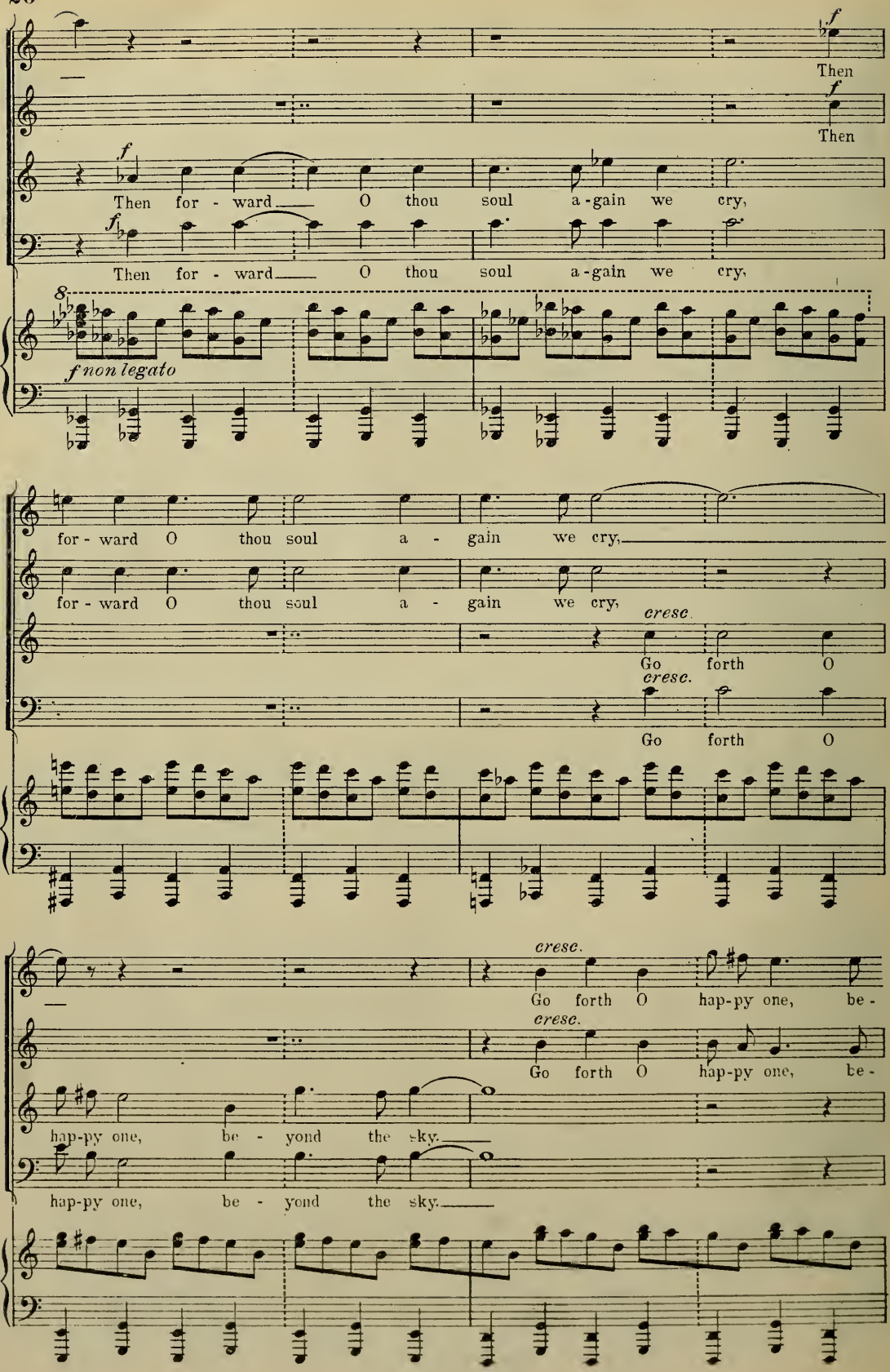

There is one who yearns for thee a - gain
life doth spring, There is one who yearns for
There is one who yearns for thee a - gain for
There is one who yearns for thee a - gain
for thee a - gain. There
thee a - gain for thee a - gain.
thee a - gain There is one who yearns for
sempre string.
for thee a - gain.
is one who yearns for thee a - gain.
mf cresc.
There is one who yearns for
mf cresc.
thee a - gain. Moth - er of all, a
sempre string.
cresc.

mf cresc.
There is one who yearns for thee a - gain. There is one who yearns for
mf cresc.
Moth - er of all, a child to thee we bring: Earth, ho - ly source whence
thee a - gain. There is one who yearns for thee. a - gain
child to thee we bring: Earth ho - ly source whence all our life doth spring,
Più mosso.
accel.
thee a - gain. There is one who yearns who yearns for thee a -
accel.
all our life doth spring, There is one who yearns for thee a -
accel.
There is one who yearns who yearns for thee a -
accel.
Più mosso.
There is one who yearns who yearns for thee a -
f
accel.
Andante maestoso.
f
-gain.
sotto voce pp
Sleep - ing so calm - ly
f
-gain.
sotto voce pp
Sleep - ing so calm - ly
f
-gain.
sotto voce pp
Sleep - ing so calm - ly
f
-gain.
sotto voce pp
Sleep - ing so calm - ly
Andante maestoso.
f
pp
Ped.

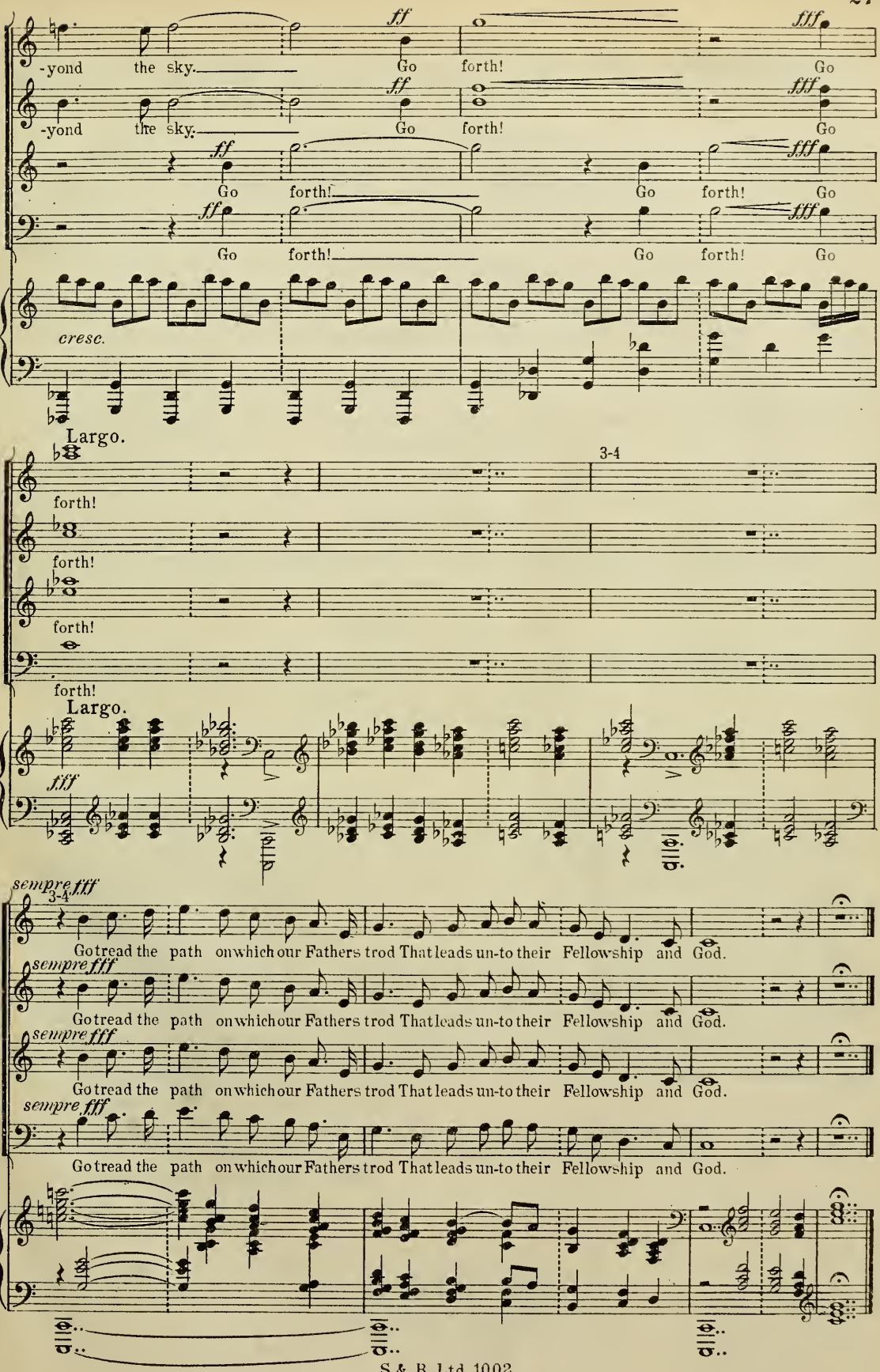

on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:
on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:
on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:
on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:
pp
Knowing nought of sor - row, tears and pain.
Knowing nought of sor - row, tears and pain.
Knowing nought of sor - row, tears and pain.
Knowing nought of sor - row, tears and pain.
una corda
Tempo I.
sempre ppp
Then for - ward O thou soul
3-4
ppp
Tempo I.
8
tre corde ppp


sempre ppp
Then for - ward O thou soul up - on the road
up - on the road That
sempre ppp
Then for - ward O thou soul
8
3-4
p
That lead - eth thee
poco cresc.
lead - eth thee un - to thy new a - bode,
up - on the road That lead - eth thee un - to thy
8
pp
un - to thy new a - bode,
mp
Where waits the dread-ful Judge whom thou must
new a - bode,
mf
Where
8
p


3-4
face,
Where
waits the dread-ful Judge whom thou must face,
3-4
dwell the an - cient Fa - thers of our
Where dwell the an-cient Fa - thers of our race
Where waits the
3-4
mf
Where waits the dread-ful Judge whom thou must face,
race
dread - ful Judge whom thou must face,
Where dwell the
3-4


3-4
Where dwell the an - cient Fa - thers of our race,
an - cient Fa - thers of our race,
cresc.
There where in th'e - ter - nal wa - ters play.
cresc.
There where in th'e - ter - nal wa - ters play,
cresc.
There where in th'e - ter - nal wa - ters play,
cresc.
There where in th'e - ter - nal wa - ters play,
cresc.
8
Lit by beams of ev - er-last-ing day.
Lit by beams of ev - er-last-ing day.
Lit by beams of ev - er - last - ing day
Lit by beams of ev - er - last - ing day.
8


f
Then
f
Then
f
Then for - ward O thou soul a - gain we cry,
f
Then for - ward O thou soul a - gain we cry,
8
f non legato
for - ward O thou soul a - gain we cry,
for - ward O thou soul a - gain we cry,
cresc.
Go forth O
cresc.
Go forth O
cresc.
Go forth O hap-py one, be -
cresc.
Go forth O hap-py one, be -
hap-py one, be - yond the sky.
hap-py one, be - yond the sky.


-yond the sky. Go forth! Go
-yond the sky. Go forth! Go
Go forth! Go forth! Go
Go forth! Go forth! Go
cresc.
Largo.
3-4
forth!
forth!
forth!
forth!
Largo.
sempre fff
3-4
Go tread the path on which our Fathers trod That leads un-to their Fellowship and God.
Go tread the path on which our Fathers trod That leads un-to their Fellowship and God.
Go tread the path on which our Fathers trod That leads un-to their Fellowship and God.
Go tread the path on which our Fathers trod That leads un-to their Fellowship and God.

CHORAL HYMNS FROM THE RIG-VEDA

Words and Music by

GUSTAV T. HOLST

Op. 26

FIRST GROUP

Three Hymns for Full Chorus and Orchestra

Vocal Score, 1/4 Tonic Sol-fa, 8d.

SECOND GROUP

Three Hymns for Female Voices, with Accompaniment for Orchestra or Piano with Violins *ad lib.*

Vocal Score, 1/4

THIRD GROUP

Four Hymns for Female Voices, with Accompaniment for Harp or Piano

Vocal Score, 1/4

FOURTH GROUP

Four Hymns for Male Voices, with Accompaniment for Piano or String Orchestra with Brass *ad lib.*

Vocal Score, 1/4

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav T. Holst.

"The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature, incidental to the earlier, less sophisticated, form of religion.

"This is the material which attracted Mr. T. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes even it needed much ingenuity to decide what the translation meant. By this time, however, Mr. T. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times.*

"If Mr. T. Holst had never written anything except this collection of hymns, they alone would suffice to stamp him as one of the most individual figures in contemporary musical life."

EDGAR BAINTON in *Musical Opinion.*

LONDON:
STAINER & BELL, LTD.,
58, BERNERS STREET, W.1.

Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

BOSTON PUBLIC LIBRARY
3 9999 05704 8108